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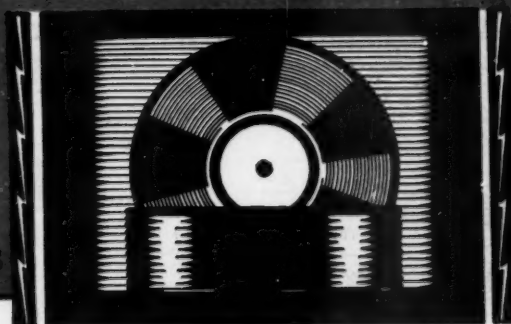
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ASTOR LENOX
TILDEN FOUNDATION

AUGUST, 1936

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AMERICAN MUSIC LOVER



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EDITED BY PETER HUGH REED

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The American Music Lover

A REVIEW FOR THE MODERN HOME

AUGUST

Volume II, No. 4

1936

NOTES BY THE EDITOR

EVERY so often, we hear the assertion handed out that television is "just around the corner". Possibly this is true. But it strikes us, that the corner is not a convenient one or one easily rounded. And the samples of television that we have seen, largely by spying, have not made us believe that the corner in question was in very close proximity.

Recently, television history was *made* — so the technical experts announced — in New York City. It all took place behind locked doors, because spies from rival television concerns and members of the all-inquisitive press were excluded, from atop the Empire State Building — very close to where almost 90 percent of New York's out-of-town visitors gaze in wonder and in awe at the anatomical revelations of a great city. The so-called wonder — somewhat reminiscent in our estimation of very early moving picture films (of the 1903-4 vintage) — emanated from a 10-kilowatt, \$1,000,000 transmitter.

Over a radius of some 35 miles, observers were placed at various points to report on the reception of the images broadcast. Each of these observers had an outfit (the first allowed out of the factory) which we are informed was equipped with over 30 tubes and over a dozen control dials. Sounds very much like a traffic problem. Perhaps television reception will have to be taught like automobile driving.

The images flashed on the occasion of which we speak were not drawn from specially rehearsed talent, but instead from films in which mostly salesmen were utilized to explain things to prospective customers, etc. These images proved that television is not as yet smooth or convincing entertainment — in other words that it is in truth "around that corner" —

(Continued on Page 126)

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The American Music Lover, General Offices: 12 East 22nd Street, New York, N. Y.

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MATTHEW LOCKE

From an original painting now in the Examination Schools
of Oxford

Matthew Locke

17th Century Musician and Intellectual Radical

By WILLIAM KOZLENKO

IN any compendium on English music the name of Matthew Locke must be mentioned with singular respect. Outstanding for several innovations in the progress of his country's music, one of his really remarkable achievements was his effort to make opera an important musical form in English art. In fact, many writers claim that it was Locke who, in his most ambitious works, helped lay the foundation, as it were, of English opera. And with Purcell and Handel eventually to follow, Locke's pioneering efforts enabled his two greater successors to extend upon his incipient tasks. Burney speaks of Locke as the first that ever furnished the English stage with music in which a spark of genius is manifest, and who was indeed the most talented secular composer England could boast till the advent of Henry Purcell.

The precise date of Matthew Locke's birth is not known, although historians claim it to be approximately that of 1630. He received his early musical training, as a chorister, in an English cathedral. At Exeter he studied with Edward Gibbons, brother of the famous Orlando — one of the giants of English music; and continuing his musical education, as it is said, with William Wake, a noted organist in his day, for whom the young Locke wrote one of his earliest published compositions.

It was Locke's misfortune to be involved in a particularly difficult period of English history. England at that time was engaged in a state of civil war. Cromwell and his Roundheads were then in power, and their bigoted Puritan principles suppressed any sign of art, even as it applied to Church music. The soldiers serving Cromwell, filled with a fervent desire to destroy anything that conflicted with their Puritanic faith, went about the country attacking every institution which fostered the spirit of cultural growth. Locke tells us that at Westminster Abbey "the soldiers brake down the organs for pots of ale," and the Cathedral with which Locke

was associated was almost totally destroyed. Such attempts to curtail by force the artistic expression of a nation always leads to a temporary necrosis of culture; and it is not until a new movement arises, strong enough to counteract the moribund effects of such suppression, that all artistic work remains in a state of inert abeyance.

It was during the period of 1650 to 1660 that Locke devoted himself earnestly and devoutly to the composition of stage works, and it is from about this time that his importance as an operatic composer can be reckoned. With Christopher Gibbons, the second son of Orlando, Locke wrote music for Shirley's masque, *Cupid and Death*, and in 1656 he published his *Little Consort of Three Parts* for viols or violins (the latter instrument was just beginning to be accepted by English composers) which were intended, as he tells us, "for the Hands, Ears and Patience of Young Beginners, making the Ayre familiar, the Parts formal and all facile and short." He avails himself also of the opportunity to lash out — in the preface of these pieces — against his reactionary critics, berating them as "Mountebanks of Wit" who, as he says, "think it necessary to disparage all they meet with of their own Countrymen's, because there have been and are some excellent things done by Strangers." It must be said that, as far as he was concerned, he had never seen any foreign musical composition (except for a few French works) worth an Englishman's time.

As A. K. Holland, in an interesting essay, so pertinently says, "This was a characteristically English view in the 17th Century. So long as the viol and its music survived, the English School looked upon themselves as the leading example. They were not under any obligation to the foreigner, whose superiority in vocal music they were the first to acknowledge . . ."

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In 1660, the year of the Restoration (the downfall of Cromwell) and with it a new aes-

thetic orientation, Locke composed the music for *Sagbutts and Cornets* which did much to ingratiate its author in the favor of the ascending Charles II. This eventually led to Locke being appointed "Composer in ordinary to His Majesty," and "One of the Gentlemen of His Majesty's Private Musick."

For several years Locke alternated between writing music for the Church and the stage. Among the former may be cited some outstanding *Anthems*, and for the stage, his music for Stapylton's *Stepmother*. It must have been this singular dramatic flair on Locke's part that led Roger North (a member of the bar and an amateur musician) to attack Locke on the ground that "he sacrificed the 'old style' for the modes of his time" and of Locke's predilection for "theatrical ways".

This took place in 1666, an important year in Locke's life; for we are now introduced to another distinctive side of the composer's dynamic personality, namely, as a writer, one gifted with a vicious pen and a scathing tongue. The cause for this particular wrathful outburst — which led to writing of this famous philippic — was the treatment accorded to a *Kyrie* and a *Credo* by the choir of the Royal Chapel which opposed Locke's radical deviation from the established traditions of Church writing. The exact nature of Locke's guilt seems to have been that he wrote different music to each vocal response. The outcome of all this furore was that Locke wrote a preface (to the published score) entitled: "Modern Church Music — Pre-Accusd, Censur'd, and Obstructed in its Performance before His Majesty, April 1st, 1666. Vindicated by the Author, Matthew Locke." Some of his observations are of particular interest, and we will cull a small part of a more lengthy indictment:

"He is a slender observer of human actions who finds not pride generally accompanied with ignorance and malice in what habit soever it wears. In my case zeal was its visor and innovation the crime. The fact, changing the custom of the Church by varying that which was ever sung in one tune, and occasioning confusion in the Service by its ill-performance. That such defects should take their rise from the difficulty or novelty of the composition I utterly deny, the whole being a kind of counterpoint, and no one change from the beginning to the end but what naturally flows from, and returns to the proper centre, the key."

Unfortunately for Locke, however, and in spite of his penetrating defense, the *Kyrie*

was never performed again during his lifetime at the Royal Chapel. If little else the above excerpt is interesting from the aspect that it reveals how comparatively advanced Locke was for his day, and the necessity — as is always — to defend his art against critical asperity and reactionary abuse of persons who cannot tolerate or accept any artistic creation which is somewhat off the beaten path. That Locke was something of an intellectual radical in his day goes without saying, for one need but peruse any of his writings (always *vindications*) to apprehend the penetration of his critical faculty. We learn that other writers appeared to attack him for the views which he held, and his pen was enlisted in the service of copying not only his musical thoughts, but of writing rhetorical tracts in defense of his own style of musical composition.

One other critic of some importance who had neither love nor understanding of Locke's art is Thomas Salmon, of Oxford University, who wrote a paper called *An Essay to the Advancement of Music by Casting Away the Perplexity of Different Clefs and Writing All Sorts of Music in One Universal Character*.

"The desire to simplify musical signs," says Sir Frederick Bridge, in his lecture on Locke, "seems to have been an old theme and one that gave rise to a fierce controversy between Matthew Locke and Mr. Salmon. It is only fair to say that Mr. Salmon was not over judicious in his method of recommending his scheme. He seems purposely to hit out at music masters (of whom Locke was one of the most eminent), and suggested that their opposition to his ideas sprang from the sordid desire to make as much as they could out of their pupils, by keeping them as long as possible under tuition."

Naturally, Locke was indignant at this personal attack, and he replied to his critic in his customary acrimonious style. He published a treatise again "vindicating" the practice of music.

"Though I may without scruple aver that nothing has done Mr. Salmon more kindness than that his books have had the honor to be answered, yet I have been forced to afford him this favor rather to chastise the reproaches which he has thrown upon the most eminent professors of music (*sic*) than for anything of learning that I found in him. Those gentlemen he accused of ignorance for not embracing his illiterate absurdities for which it was necessary to bring him to the 'Bar of Reason' to do him that justice which his follies merited. Though for the fame he gets by this, I shall not much envy him, with whom it will

(Continued on Page 110)

Sir Henry Wood

AND THE CONCERTS OF THE LONDON "PROMS"

By NEVILLE D'ESTERRE

THAT modern London owes its musical education to Sir Henry Wood and the Queen's Hall Promenade Concerts is a statement frequently heard, and one in which there is a good deal of truth. The Promenade Concerts, which, under the conductorship of Sir Henry Wood, are given at the Queen's Hall in the autumn of each year, have undoubtedly created a large music-loving public; and, lest we be misled by familiar terms, let me say at once that, by a music-loving public I mean not merely a public which is fond in listening to music (a description which fits the vast majority of people in any European community) but one which takes an intelligent interest in the greater music, and is so far educated in that respect, as no longer to find gratification in listening to nondescript tunes indifferently performed.

The peculiarity of the Promenade Concert is that standing, or walking space is provided for a large part of the audience, instead of seating accommodation. The idea itself originated in Paris in the days of Louis Philippe, but the *concerts à la Musard*, which London began to imitate in 1838 and revived in the seventies and eighties of the last century, had nothing in common with the modern Queen's Hall "Proms", beyond the absence of chairs for the audience. The "Proms" are an institution unique in the history of concert-production.

They came into being with the Queen's Hall itself; and the Queen's Hall arose in 1894 for the sufficient reason that London at that time possessed no satisfactory concert hall in a central situation, which could accommodate a large audience. There was a gigantic rotunda, the Royal Albert Hall, with incurably faulty acoustics; and, in the St. James's Hall, there was an artistically perfect concert room, in which not more than a few hundreds of people could be seated, and that in a state of draughty discomfort. The new building, accordingly, went up, and

was designed to hold an audience of about 3,000. When I say that, having stood upwards of forty years, it remains the prime focus of musical activities in London, and that there is no talk of replacing it with anything better, I have said enough to justify its designers.

In 1895 the business manager of the new Queen's Hall was the late Robert Newman; and he was distinguished among gentlemen occupying such positions in being, himself, an excellent musician. To him occurred the idea of promoting a series of cheap orchestral concerts, with a promenade and permission for the audience to smoke. He desired, however, to achieve a higher artistic standard than that of the old *concerts à la Musard*. These latter had been a sort of orchestral vaudeville show, where pleasure-seekers smoked, and drank, and chattered, while a scratch band disturbed the atmosphere with the latest inspirations of Meyerbeer and Balfe, varied by interludes of bravura display on a cornet or a mandolin, or possibly a fiddle played upside down. Newman's conception was to offer to the public at the "dead" season of the year veritable symphony concerts at the lowest possible price—performances as good artistically as those which the *élite* were accustomed to hear at St. James's Hall, under the direction of Henschel and Hallé.

Robert Newman found his man in Henry J. Wood, a young organist and conductor, who had lately achieved some success with the Carl Rosa Opera Company; and in the autumn of 1895 the first series of nightly "Proms" was given at the Queen's Hall with Wood in charge of the newly formed Queen's Hall Orchestra. The young conductor had taken this new orchestra in hand, and had trained it with the utmost diligence and severity. It established itself as the best orchestra in England almost at once, and within a few years, under Wood's untiring instruction, had become one of the best orchestras in the world. The first series of

"Proms" was tentatively repeated in the following year. The series has been repeated every year since then, up to the year that has passed. Every year these concerts have been given, every night of the week, except Sunday, for a period varying from six to ten weeks. And every one of these concerts has been conducted by Henry Wood. Considered coolly, this is an astounding achievement. For fourteen or fifteen seasons in succession he was conducting sixty concerts, each lasting nearly three hours, in the space of ten weeks. For a similar period, more recently, his customary record has been forty-eight concerts in eight weeks.

And what concerts! For several years Friday has been "Beethoven night", and since 1905 it has been the rule to perform all the nine symphonies of Beethoven at the Friday concerts. Monday evenings have been devoted to Wagner since the turn of the century, and the Wednesday performances have usually centered in the symphonies of Haydn, Mozart, Schubert, Brahms and Tschaiikowsky, to which latterly those of Sibelius and Elgar have been added. In the earlier days Tuesday, Thursday and Saturday were "popular" nights, for the performance of accepted classical favorites, and the trying out of new compositions; but of late Tuesday and Thursday have been exalted to the status of Wednesday (the former often being a Bach night) and Saturday has alone been given up to miscellaneous fare. Every important concerto has been played at these concerts; all the greater modern orchestral works have been brought to the notice of the English public through their agency. And all this has been accomplished under the artistic direction of one indefatigable man.

Famous Artists With the Proms

The "Proms" have been (very usefully, too!) a means of introducing unknown but highly talented young artists to the larger public — artists who, under the older dispensation, would have found it essential to seek their fortune in Leipzig, or Vienna, or Milan before they dared appear in London; and the artistic standard of these concerts, in the matter of performance, may be readily gauged when I mention that those who have played or sung at them have included, among the instrumentalists, Lamond, Arthur de Greef, Adele Verne, May and Beatrice Harrison, Myra Hess, Adolf Busch, Jelly d'Aranyi, Howard Jones, Moiseiwitsch, Harriet Cohen, and Cutner Solomon, and, among the singers, Gervase Elwes, Albert Garcia, Herbert Witherspoon, John Coates, Kirkby

Lunn, and Margaret Balfour. The standard of performance which these names suggest to anybody at home in the world of music has been the usual standard at the "Proms". They have never exhibited the amateurish attributes of the old-fashioned popular smokers, and have been quite free from the pot-house style of Exeter Hall concerts in former times. Interpretation has been in the hands of true musicians, whose part it has been to interpret true music. Such (with a persistent tendency to raise the standard and to eliminate everything which is "popular" in the wrong sense) has been the kind of fare provided at these cheap concerts since their inception. They have to appeal to a better taste today than forty years ago; but they, more than any other agency, are responsible for the formation and development of that taste. The audience of 1895 preferred Gounod and Grieg and Humperdinck to Bach and Brahms; but by the audience of recent years Bach and Brahms have been preferred to all other music. The "popular" type of programme with the London audience of the present day is actually the strictly classical; and Grieg and Humperdinck, *et hoc genus omne* have completely lost their following.

Concerning the Conductor

And now, as to Sir Henry Wood himself — I mean as an artist, as an interpreter or exhibitor of music. I have shown what a Promenade season means to the conductor, who is in his place every night, without fail, and has actually carried on these concerts for more than forty years in succession. Until the coming of the great war dislocated the rhythm of things, he was in charge, also, of a series of Sunday Afternoon Concerts, which lasted as a rule from October to May, together with one of fortnightly Symphony Concerts (involving exhaustive rehearsal) extending over much the same period. During the peak years of his activity this amazing man was conducting something like 120 full-fledged orchestral programmes every season. It is obvious that no musician, however remarkable his gifts, could do that sort of thing for long without damaging in some degree the fine edge of his artistic sensibility; and it has to be admitted, in all candour, that, as an exhibitor of music, Sir Henry Wood has hardly fulfilled his early promise. Always thoroughly competent, at home with every kind of music, and a bandmaster of the highest efficiency, he has failed nevertheless, to hold the interest of those who may be termed the elect of the world

of music — the few people who know and understand, and whose opinions are, in the long run, the opinions that matter most. To such people Wood's readings of music, as these are exhibited in practice, seem too often arbitrary and mechanical, and fail to carry conviction. For my own part, remembering how he took us all by storm in the old days, when Hallé and Henschel and Manns and Mottl were fresh in our memory, I feel that he has undoubtedly injured his craftsmanship by too much spade work; but I believe that he has done this with his eyes open, in order to give music in abundance to the great uncritical public, and, in so doing, to create an intelligent and appreciative audience for his younger contemporaries, and for those who are destined to succeed him. If the matter were put to him bluntly, I feel sure he would say something like this: "The great masterpieces of composers like Bach, Beethoven, Schubert, Wagner, and Brahms speak for themselves to the ordinary concert-goer. Unless they are completely misinterpreted (an impossibility in the case of trained musicians) they are bound to carry conviction of their own inherent force. For all these years I have made it my business to give this kind of music to the people. It has been impossible for me to single out a piece here and there and work it up to a state of perfection. I have had to trust to my instinct and my training, knowing well that if the work before me is great music it will carry the day. Others carve out reputations for themselves as superlative conductors; I go on in my own way, performing what I conceive to be my duty, which is to instruct my fellow citizens in the love and understanding of all that is best in music." Such, I believe, is the motive by which Sir Henry Wood has been inspired, and it is hardly necessary to add that my belief is widely shared.

A Regular Promenader

I became a "promenader" in the early years of the present century; and I have to admit that my chief attraction in those days was centered in such things as the *Tannhauser Overture* and Tschaikowsky's *Pathetic Symphony*. As time went on Beethoven, and Brahms, and the later Wagner began to displace these original idols; but a regular "promenader" I remained for several years. Not that I was often courageous enough to stand through a long programme on the seatless floor space of the Queen's Hall. I could have done that, in the pre-war days for the sum of one shilling (twenty-five

cents); but I preferred to occupy a seat, costing three times as much, in the grand circle, whence, with my pipe alight, I could gaze down upon the sea of straw hats below. The masculine element predominated at the "Proms" in those days, when women seldom smoked or cared to expose their garments to a tobacco laden atmosphere; and, with a thousand pipes on the go, the hall was often thick with smoke long before the concert began. Sometimes in the early part of the season the heat was excessive, and it was no unusual thing for the music to be punctuated by the sound of an exhausted person fainting on the floor, with the subsequent commotion caused by the removal of the "corpse". The performers and the audience in general paid no attention to such disturbances. Nothing could interrupt the triumphant course of the music, or distract those thousands of unsophisticated worshippers from the rapture of absorbing it into their beings.

Time Brings Changes

Changes have come since those days. The prices have been doubled; the Queen's Hall Orchestra has disappeared, and its place has been taken by the B. B. C. Orchestra — the same band which, under the direction of Adrian Boult, has made many fine records treasured by gramophonists. Moreover, the character of the "Prom" audiences has altered in a marked degree. At the present day the feminine element is decidedly in the ascendant, and, as a result of Wood's untiring energy and perseverance, an understanding of music prevails, truer and more discriminating than of old. And more striking still is the alteration in the public taste. Thirty years ago the music which drew the largest audiences was that of Wagner and Tschaikowsky. At the present day Wagner barely fills the hall, and poor Tschaikowsky almost empties it; while, on the other hand, anybody who desires a seat for a Beethoven night, or a concert where Bach, or Mozart, or Brahms, or Sibelius is strongly in evidence, is well advised to reserve it several days in advance.

It is difficult to understand why the example of London has not been followed in all the greater cities of the civilized world. Only one adequate explanation presents itself to view — that no other great city in the world has produced a Henry Wood. And if, some five and twenty years ago, he had accepted the invitation of the Boston Symphony Orchestra to become its permanent conductor how much the poorer would London have been!

An Evening of Chamber Music

By HENRY R. HUBBARD

(The author of this article was the recipient of a first prize awarded last year by the English publication, *The Gramophone*, for the best suggested program of a chamber music concert at home. At our request, Mr. Hubbard has compiled another such program for our readers, the imaginative content of which we feel certain will prove interesting.)

The Program:

PURCELL: *Four Part Fantasias* Nos. 1 and 2; played by the International String Quartet. From Columbia-English Music Society Vol. 1.

BACH: *Art of the Fugue — Fugues 1 and 2*; played by the Roth Quartet. From Columbia set 206.

STRAVINSKY: *Duo Concertante*; played by Duskin and the Composer. Columbia set 199.

MOZART: *String Quintet in C major*; played by Pro Arte Quartet and Alfred Hobday. Victor set M-270.

BLOCH: *Quintet for Piano and Strings*; played by Casella and Pro Arte Quartet. Victor set M-191.

BRAHMS: *Sonata in A major, Opus 100* (violin and piano); played by Busch and Serkin. Victor discs 3359-60.

Purcell's Fantasias

THE highest compliment that can be paid to an English composer is to suggest that he is the "greatest since Purcell", yet of all noted English composers, Purcell is perhaps, the least known. The reasons for this neglect are not our concern at present, especially since through the recent releases of "Dido and Aeneas" and the first album of the English Music Society, several hours of Purcell's finest music have become available.

During the summer of 1680, five years before Bach was born, Purcell wrote the nine *Four Part Fantasias*, works of which Bach himself might have been proud. These compositions are a part of a larger design, unfortunately abandoned, which was to have included fantasias for from three to eight

parts. The manuscript, never published, after reposing like the enchanted princess for two hundred and fifty years, was discovered in 1927 in the British Museum, by Peter Warlock, English composer and musicologist, who played the part of the Fairy Prince, restoring the music to life by transcribing it for the modern string quartet.

These *Fantasias*, the culmination of the line of noble English chamber music which had developed throughout the Tudor and Stuart periods, consist of several contrasted movements in strict counterpoint, but in somewhat free form. They are really miniature string quartets; miniature in size but not in content, for the music is concentrated to the saturation point. To grasp the details of structure, repeated attentive auditions are necessary, but so abundant is the vitality of the music that the mere listening without thought as to the structure will give keen pleasure.

Fantasia No. One, in G minor. The plaintive, smoothly-flowing fugue soon comes to grief as a fugue, due to the sheer exuberance of the composer's invention, which pours into the fugue mold more ideas than it can hold. In one or another aspect the theme is present in practically every measure, the augmented and doubly augmented versions of the theme imparting to the music a notable breadth and sonority.

The second section, "slow", is constructed of blocks of harmony juxtaposed with such daring that even to our ears the progressions sound a bit startling.

The finale, "brisk", is a vigorous contrapuntal treatment of two pairs of themes, fascinating to unravel, exciting to hear.

Fantasia No. Two, in B flat major. This *Fantasia* begins with a "slow" movement, a quiet meditation aglow with aspiration.

The following movement, "A little faster", opens fugally on a subject akin to that of

the *Fugue in B Flat minor* of the second part of the *Well Tempered Clavichord*. A second section works out a new subject against itself in an inverted form.

The third movement, "fast", is a brilliant display of polyphonic fireworks, in the form of a somewhat free double fugue. The vitality and snap of the themes are remarkable; following their development is an exhilarating experience.

Bach's Fugues

THE *Art of the Fugue* is, as the name suggests, an exhaustive study into the possibilities of fugal treatment of a theme. The motive which Bach chose for this study is quite without distinction; it seems that he must have selected the theme because of its capacity for development rather than for any inherent charm. The music, not written for any specific instruments, but conceived only as an abstract interweaving of four idealized voices has, until recently, remained inaccessible to all but those who had the scholarship and the patience to struggle with the intricacies of the formidable score. Several orchestral transcriptions exist but performances are rare; only through the release of the Columbia records of Harris' transcription for string quartet has this great work come within the range of most music lovers.

It is not advisable to play the ten records at one sitting. The concentration necessary to thread the mazes of contrapuntal detail while holding in the mind the broad span of each fugue is fatiguing, especially since the unrelieved tonality of D minor becomes in time monotonous. But heard singly or in pairs, these wonderful fugues reveal fully the austere beauty of their architecture and fill the listener with admiration for the inventive genius of their creator.

One should first become familiar with the introductory fugue since it is the key to the understanding of the entire work. It is a simple, straightforward fugue, without strettos or other complications, the smoothly flowing counterpoint draping the theme like the robes of a Greek statue.

The second fugue differs in spirit from the first. The theme, the same as that of the first fugue, runs into a sturdy trochaic rhythm, which persists throughout the composition, the thrusting and jostling of the counterpoint suggesting vigorous action rather than the statuesque repose of the first fugue.

Those who explore further into the *Art of the Fugue* will be richly rewarded. There are fugues on variants and inversions of the theme, double and triple fugues, in which the theme or a variant is one of the component subjects, marvellous mirror fugues in two sections which bear the same relation to each other as an object and its inverted reflection in a mirror, and the great unfinished quadruple fugue, the solution of which has been, and still is, a fascinating problem for musical scholars.

A great conductor once remarked to his orchestra, "Anyone can write counterpoint if he doesn't care how it sounds". The fugues of the *Art of Fugue* are not only outstanding examples of skill in counterpoint, but they do "sound".

Stravinsky's Duo Concertante

THE art of Stravinsky's latest period is founded upon that of Bach and his contemporaries. It is characterized by the same linear thinking, the same economy of themes and avoidance of unessentials, the same objective tone-patterning. It differs in that it employs dissonance with a freedom unimagined by the early polyphonists. The *Duo Concertant* is one of the finest examples of this phase of Stravinsky's development. With entire propriety it might be considered a suite in modern idiom, since the movements suggest the dance forms of the 17th and 18th century polyphonists.

Cantilene. The music is bathed in a strange half-light of unreality. The soft dissonant piano trills, the flickering chromatic figures, the twining forms of the violin melodies, all seem mere ghostly dream creatures, which dissolve in the final soft unresolved dissonance.

Eglogues One and Two are idealized pastoral dances. One can fancy "elfin bells", dancing nymphs, rustic melodies as if played on Pan's pipes. But what of the sardonic quotation from the *Musique Champetre* of the *Histoire d'un Soldat*? What should the sordid soldier with his wiry fiddle be doing in the midst of all this loveliness?

Gigue. We recognize the cynical Stravinsky of *Petruchka*, his keen wit refined by years of musical asceticism. The introductory sneering chord releases a theme of unabashed impudence, an alternation of plucked and bowed violin tones producing an irresistably humorous, if cynical effect. The violin and piano struggle against each

other in cross rhythms. The impudent theme returns and the movement ends with the biting dissonance with which it began.

Dithyrambe. A strange title! Nothing could be further from the rhapsodic, orgiastic character of a dithyrambe than this serene, thoughtful air, a modern counterpart of the famous air from Bach's *Suite in D major*. For once, at least, Stravinsky has permitted us to catch a glimpse of his deeper emotions. What a pity that he so constantly inhibits their expression to his music.

Mozart's String Quintet in C Major

CHAMBER music, which is the musical equivalent of a discussion by a group of brilliant, cultured people, was an ideal medium for the expression of Mozart's aristocratic mind. In the quintets, written only four years before his death, he voices the deepest feelings which found release in his chamber music, and these feelings are expressed by means of a technique which combines in effortless fluency lyric thought, epigrammatic melody, and contrapuntal repartee.

Allegro. This is a movement of sharply contrasted moods. The confidence of the opening section expressed in the strong pulsating rhythm and the firm ascending theme, gives way to doubts, anxieties, forebodings, which happily disappear in the recapitulation and prepare for a serene ending. Of especial interest are the harmonic changes by which Mozart avoids repetition, introduces the element of surprise, and maintains interest.

Menuetto. Allegretto and Trio. A subtle fusion of formal dignity and ingratiating coquetry such as was characteristic of the social etiquette of the time. In the *Trio* the contrast between the rarefied, tender emotion and the gaiety becomes more pronounced, as if Mozart were impelled to conceal his real feelings by a mask of artificiality.

Andante. A movement of transcendent beauty, crystallized into a design of melodic lines like a row of Ionic columns.

Allegro. A rondo on several terse themes, as light-hearted as a child. But the gaiety is not that of inconsequential childhood, rather the amusement of a mature and subtle person laughing indulgently, a bit whimsically at recollections of carefree childhood days.

Bloch's Quintet

BLOCH considers this quintet one of his best works; surely it is one of the finest examples of modern chamber music. In it

the composer's voice assumes the impassioned utterance of an ancient Hebrew prophet, in turn imprecatory, sorrowful, serene. The harmonic system is complex, often harsh, always powerful. Themes pass freely from one movement to another. Bloch obtains curious tonal effects by the use of quarter tones, by percussive pizzicatos, and by directing the players to strike the strings with the backs of the bows.

Agitato. A tragic, tempestuous movement, the outbursts succeeded not by clearing skies, but only by sullen calm in which is heard a call like that of a strange bird.

Andante mistico. The opening measures suggest the mysterious beginning of Beethoven's *Ninth Symphony*. Formless phrases gradually assume tangible shapes which seem to be vainly seeking for repose. Struggle, aspiration, peace almost attained, — but the unrest is too great; the longing can not yet be satisfied.

Allegro energico. Without warning the storm bursts again with the utmost violence. Percussive vibrations of the strings sting like the clash of orchestral cymbals. Complex dissonances dominated by barbaric rhythms suggest tortured emotions struggling for relief. A new theme, bright with hope appears, only to be crushed in the struggle, but when the point of emotional exhaustion has been reached, the tension breaks, the vision of hope becomes a reality and the struggling mind finds peace. I know of no other page of music so profoundly moving in poignancy and in ultimate serenity except — Isolda's *Liebestod*.

Brahms' A Major Sonata

THIS fine sonata is a product of Brahms' later years when his music had acquired a rich mellow quality which tempered without weakening its rugged vigor. It is sometimes called the *Meistersinger Sonata*, because of the similarity of the opening phrase to the first notes of the *Prize Song*. Both Wagner and Brahms should have felt honored by the linkage of names!

Allegro Amabile. *Amabile Allegro* would be more appropriate, for while there is no lack of energy in tempo or rhythm, it is the graciousness of the music which first impresses the hearer. Brahms' treatment of the *Meistersinger* motive is purely architectonic while Wagner's is always with reference to the dramatic situation.

Andante tranquillo—Vivace. Brahms never exhausted his capacity to fill the broad out-

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The Library Shelf

"Forgotten" Composers — A New Encyclopedia of Recorded Music —

A Book on Jazz Recordings — A New Wagner Biography

DOWN AMONG THE DEAD MEN. By Bernard van Dieren. Oxford University Press, London and New York, 1935. Price \$4.00.

VAN DIEREN, who passed away in his fifty-second year last April 24th in London, probably never realized when he completed his book of critical studies, *Down Among the Dead Men*, that he too would be so soon among the company of "forgotten" musicians which he eulogizes in his book.

Busoni, Piccini, Alkan, Meyerbeer—musicians of former days now forgotten, if we heed Mr. van Dieren, by the music making as well as music hearing public. One can lament the indifference to Busoni. For he was a great genius. And Piccini unquestionably deserves to be revived, at least in part, although one questions whether his operas would hold the stage today. Alkan on the other hand is forgotten, because the vitality of his music never attested itself. He covered a wide area of the keyboard, but said little while doing it—that is the impression gained by most people who have examined his music. Meyerbeer belonged definitely to an era—but that one is not our own. Mr. van Dieren may be right about his genius—who will dispute him, for who makes the effort to study Meyerbeer today? The operatic world has gone Wagner's way — and Wagner's way, strange as it may seem, Mr. van Dieren does not consider so highly as he does Meyerbeer's.

The most valuable part of Mr. van Dieren's book is that devoted to Busoni, whom he evidently greatly admired. He quotes many conversations with that great pianist and musical idealist, which are most interesting. He expresses his disappointment in no uncertain terms, however, when he discovers that Busoni, whom he supposed hated Wagner as he did, liked the polyphony of Parsifal. For van Dieren was no admirer of Wagner.

Mr. van Dieren's writing, like much of his music, is unconventional, but complex.

It is at times diffuse, and again acute. It is most readable, however, and will undoubtedly prove absorbing to the imaginative reader, who enjoys musical controversies and discussions out of the beaten track. His chapter on *Music and Wit* shows him to be an individualist. Sometimes, his individualism gives the impression that he set himself definitely against any universal opinions, and that to be one of a crowd was something he could not accept.

To understand and appreciate Mr. van Dieren, one should know something specific about him. He was born in Holland in 1884 of a Dutch father and a French mother. He studied in his youth for a scientific career, with medicine as one of his subjects. In early manhood, he became professionally an X-ray expert. His leanings toward cultural subjects—languages, literature, drawing and music—were established at an early age. In 1909, he settled in England. About 1912, he began to work seriously in music, seeking to evolve an individual style. He identified himself with a group of artists, Peter Warlock, Cecil Gray, Robert Nichols, Kaikhosru Sorabji, who around 1920 manifested themselves in England as creators of a new order. Despite their championship of his creative gifts, his music however never found popularity, and the recognized critics of his day failed to esteem it very highly.

Mr. van Dieren in his book proves himself a defender of the "forgotten" man. If lack of recognition caused him to pursue this course in musical appreciation, we must honestly say he shows no personal disappointment in his writing.

—The Editor

* * * *

AN ENCYCLOPEDIA OF RECORDED MUSIC. Compiled by R. D. Darrell, with a foreword by Lawrence Gilman. The Gramophone Shop, New York. Price \$3.50.

THERE is nothing more narrowing than the average musical education, for, it seems, the more we study certain aspects of music,

the more we neglect others, and the more likely we are to lose perspective and comprehension of the art as a whole. As Mr. Darrell points out in his preface, "the tragedy of our musical culture is its pitifully circumscribed range of interest, its failure to pay more than lip service to catholicity . . ." By our familiarity with the works of certain masters or periods we form very definite ideas about what music should or should not represent or express. We are prone to criticize new and unfamiliar music for what it lacks rather than understand and appreciate what it has to offer. The field is so vast that few have the time or patience to cover it completely, as a matter of fact, to know one composer or period thoroughly is enough to occupy one individual a good part of a lifetime.

It is precisely for this reason that the new *Encyclopedia* will prove invaluable not only to those interested in records, but to anyone at all musical. Librarians will find in it inestimable help because of the enormous ground it covers and, paradoxically, because of the sins of mislabeling so frequent among the discs listed in its pages. Never before has a published discography attempted to untangle problems as this one does: indeed no other has approached it in bulk and comprehensiveness. Nearly every composer of pretensions finds a place in its columns, as well as some whose worthiness of the honor is open to question. Only those who have done extensive bibliography and research will ever guess the amount of work this book has cost the compiler, and even they must be asked to bear in mind the added difficulties in listing records, as opposed to books.

The arrangement is a simple and practical one, fully explained in the foreword. The listing is done entirely under the names of the composers. In cases of ambiguous labeling Mr. Darrell has, wherever possible, traced the music to its source, and listed each selection under its original form or title. He has occasionally departed from this rule, where he has felt that a work was better known in translation than in the original language. In all cases, however, there are ample cross-references. Where he has not succeeded in identifying the music, he tells us so frankly, sometimes giving his guess as to what it may be. Besides including the musical contents of the most important domestic and foreign catalogs, the *Encyclopedia* is supplemented with appendices devoted to language, diction and folk music, as well as an additional list of

very recent recordings which brings the work practically up to the minute.

Some may regret that there are no classified listings. To be sure, some sort of index of musical forms — symphonies, quartets, operas, fugues etc.—as well as an artists' list, would have been very useful to have, but they would swell the book, and are not absolutely essential.

There are, of course, inevitable omissions (one of the very best vocal discs made for domestic Columbia by Corinne Rider-Kelsey is missing from the Handel list) but few modern recordings have been overlooked. Indeed it would be difficult or impossible to obtain some that have been included. I doubt if anyone can keep up with the withdrawal of records from the catalogs, and I note a number of instances in which Mr. Darrell has not done so. However, to comb the work for flaws is not only ungrateful but unfair.

A feature of the book is the little sketch at the head of each composer's works, intended to place him in the vast general picture. These notes are critical rather than biographical, but, for the most part, have been well and fairly done. Mr. Darrell's enthusiasm for early English music is, of course, apparent, as well as his admiration for Duke Ellington. One can usually tell his leanings by the length of the articles. In doing this sort of thing on so large a scale it is impossible, naturally, to please everyone, and I imagine most of us will find something to quarrel with. It is saddening to find Robert Franz again referred to as "a minor master of the German Lied," and it seems a bit hard on poor Bellini to say of his works, "despite their many weaknesses they have a lyric charm, comparable to that found in the operas of Rossini and Donizetti." Nor will the Brucknerites be particularly pleased!

One should express thanks to the compiler for calling attention to the true authorship of certain charming but spurious works, attributed to distinguished composers. Thus the delightful "Mozart" *Wiegenlied* is noted as belonging actually to Bernard Flies (though it is still listed under Mozart); and the "Pergolesi" *Nina* is found, properly, under the name of Ciampi. And at last the familiar *Passing By* is given to its true composer, Edward Purcell-Cockrane, who died not so very long ago. Further gratitude is owing for such things as the systematic listing of the ever-confusing *Slavonic Dances* of Dvorak.

Finally, a vote of thanks to the Gramophone Shop, through whose foresight and by whose guidance the work was conceived and carried out: may the sales justify the expense. The work is indispensable to the phonophile, and it should also be required reading for those who still believe that the "radio has killed the phonograph."

—Philip Miller

* * * *

RHYTHM ON RECORD. By Hilton R. Schleman, London: Melody Maker, Ltd., 93 Long Acre, W. C. 2. Price 7/6.

SCHLEMAN'S *Rhythm On Record* is not the kind of a book one settles down in a deep armchair to read from cover to cover. It is rather, one which is placed on the bookshelf alongside *Grove's Dictionary*, *Cobbett's Cyclopaedic Survey*, *Baker's Dictionary*, and *Panassie's Jazz Hot* to be reached for whenever one is in doubt or when an authoritative opinion is needed.

Rhythm On Record is a dictionary which is claimed to be "a complete survey and register of all the principal recorded dance music from 1906 to 1936, and a who's who of the artists concerned in the making." That is a big order to fill and the amazing part of it is that Mr. Schleman fills the order excellently. It is not a complete survey nor a complete list. That is beyond the powers of any one man. It is not entirely correct, which is not surprising. But it is as complete and as accurate as anyone could hope for. For that we are grateful to Mr. Schleman. He is to be congratulated for even having attempted such an impossible task as compiling a list of records and personnels, about which not even the recording companies themselves have kept precise information.

This book does not favor the swing artist or orchestra. In it are listed alphabetically all orchestras, artists, and leaders who were in any way prominent in dance music or hot jazz during the years covered. One finds Rudy Vallee, Guy Lombardo and Vincent Lopez treated with the same respect and thoroughness as Duke Ellington, Louis Armstrong, and Benny Goodman. Mr. Schleman has considered fairly and squarely any artists or orchestra which has contributed in any way, no matter how infinitesimally, to jazz.

A brief biographical sketch is accorded every artist of importance. A short survey is given of the career of every important orchestra. In the first case a list of records is given. In both cases the information is not

always complete, nor is it always accurate. In most instances the personnels are treated collectively. That is, a personnel is listed as having existed during a certain period. In reality, the personnel may have changed one or two of its members during that time. To have recorded each change in a personnel would have been a task impossible within the limits of this book. Mr. Schleman handled the problem practically, intelligently, and honestly.

The amazing part of this book is the remarkable number of record titles and numbers quoted. This feature alone is an invaluable guide to any purchaser and it is in itself worth the price of the book.

The one serious criticism which can be made of this book is that it cannot stand the test of cross-references as all good dictionaries should. For example, it is well known how often a famous jazz orchestra assumes a pseudonym in order to record for a different company to avoid violation of contracts. Most of these aliases have been ferreted out by jazz enthusiasts but there are many novices who will depend on Mr. Schleman for this information. In most cases the aliases are listed under the name of the artists. For instance, under Ellington it is noted that Duke's Orchestra recorded for various companies as the Harlem Footwarmers, the Jungle Kings, Joe Turner and His Memphis Men, the Whoopee Makers, etc. But these aliases should have been listed alphabetically throughout the book with the notation: "See under Ellington."

Aside from this one important criticism the book is most praiseworthy. It is unreservedly recommended to all who are interested in jazz.

—Enzo Archetti.

* * * *

WAGNER, by Robert L. Jacobs. The Master Musicians Series. E. P. Dutton & Co., New York. Price \$2.00.

THE Master Musicians Series has been known for years as one of the better collections of readable and authentic musical biography for the layman. The various volumes are now being revised and republished with extensive editing by Eric Blom. Mr. Blom has considered it advisable, however, in a few cases where the old volume is hopelessly out of date, to replace it with an entirely new work.

The Wagner book is a case in point. The last few decades have seen so much research on the subject—so many attempts to get at the truth behind this most inexplicable of

characters—that a book written thirty years ago is today practically useless. Robert L. Jacobs, to whom fell the task of writing the new study, is familiar with all the latest material on the subject, and he has given us a book which should prove an ideal guide to those amateurs who have a working knowledge of the operas, and would like to know more about the man. The first seven chapters are biographical, the eighth is a study of the character of the composer, and the ninth a brief estimate of his music.

Mr. Jacobs writes easily and gracefully, and states his facts simply. He is not blind to the very grievous faults which made life so difficult for those around the composer, nor does he lack sympathy. He neither attempts to justify nor excuse, but he explains Wagner's character as he sees it. If the musical analysis is rather superficial, space limitations have made it so—it simply was not possible to cover the ground more fully in so small a book. In any case it was not intended for the profound student.

For those who wish to pursue the subject further there are excellent bibliographies in the appendices. There is also a calendar in which the incidents of Wagner's life are lined up beside the other important musical events of the time.

—Philip Miller

MATTHEW LOCKE

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fare as the common criminals, who are seldom talked of above two or three days after execution."

This goes on for several pages, and then, with a figurative lift of his trousers, Locke gets down to his punitive business. And for colorful language and choice descriptions we would have to go to Ben Jonson for their equal.

"Was I 'purblind,' 'copper-nosed,' 'sparrow-mouthed,' 'goggle-eyed,' 'hunch-backed,' 'knock kneed,' or the like (ornaments which the best of my antagonists are adorned with) what work would there have been for me?"

Very little we venture to say, for if his critics had all the things he describes, their indictments would still have little to do with the faults they found in the art of their assailant. The truth of the matter is that Locke was in a strained aesthetic position. He was trained in the older traditions of writing for the viols and yet he must have perceived the direction of the style of the newer instruments (the violin). So, he sought the best way out, which was to compromise with a

hazardous situation, by combining the elements of the two antithetical styles. He begins his quartets with a Fantasia on the strict lines of the traditional English Fantasy, but it is evident from his methods that he is seeking a more extended and freer form on the lines of the suite. He therefore invariably follows the Fantasia with a Courante (or a Galliard), an Air, and a Sarabande. This is the usual design of his (so-called) quartets—as Warlock and Mangeot, who as editors, have so defined them. What is singularly manifest in these Six Suites or Quartets is that Locke was trying to find a way towards the extension of the traditional ideas of chamber music, as it related to the development of tonality and his feeling for contrasts of dynamics, emotion and rhythm. In this sense Locke must indeed be considered a pioneer. In his dramatic music he did much to foreshadow the dramatic style of Purcell; but whereas in his stage music he is entirely eclipsed by Purcell, in these chamber works, however, Locke has left us a legacy of singular importance and of essential artistic value.

It is enough to point out — in his favor — that Purcell thought highly of him, and when Locke died, (in 1677), the young composer wrote an *Elegy* on the "worthy friend" who had encouraged some of his earliest efforts in composition.

"What hope for us remains now he is gone,
He that knew all the powers of numbers, flown
Alas! too soon, ev'n he whose skilful harmony
Had charms for all the ills that we endure
And could apply a certain cure.
From pointed griefs he'd take the pain away
Ev'n ill nature did his lyre obey
And in kind thoughts his artful hand repay."

Purcell was but a lad of eighteen when his distinguished older friend died. This *Elegy* incidentally, was Purcell's first important composition.

The works which assured Matthew Locke a position as an important composer are, in opera, his *Psyche*, *The Tempest*, and *Macbeth*, the latter no doubt his greatest musical achievement. Pepys, a good friend of the composer, who has, in his famous diary, recorded many amiable impressions of Locke, mentions that he saw *Macbeth* performed seven times, and records (April 19th, 1667) the "variety of dancing and musick" in it. This stage work contains some of Locke's most valuable musical ideas, while his instrumental compositions — of which the late Peter Warlock has transcribed the *Six String Quartets* for two violins, viola and 'cello, are also distinctly individual in style and temperament, and are worthy contributions to the literature of the quartet.

Talking Books

By DONALD W. ALDOUS, A. M. Inst. E.

MANKIND is prone to many ailments, some minor and some major, and amongst the latter afflictions must be included blindness and deafness.

These harrowing words are intended as a preface to a description of a recent development, namely, *Talking Books for the Blind*. The reader may now be wondering why deafness has been mentioned. Admittedly it is not wholly relevant, but the writer wishes to stimulate thought on a question that until lately was not considered to merit it. This is the point: do we fully, or even partly, realize what it means to be totally, or so-called stone-deaf? Indeed, one may go so far as to ask which is the greater disability — complete blindness or total deafness, or are they not equal evils? Most people, without meditation, answer dogmatically that the loss of sight is the greater and overwhelming calamity. But, reflect a moment and try to comprehend what the loss of the hearing faculty really implies. Never to hear beautiful voices, exquisite music, or any of the other pleasant sounds (natural or reproduced) which, to the deaf, are mere wasted air-vibrations. Of course, to preserve a sense of balance we can contemplate the advantage not being susceptible to unwanted sound, i. e., noise, an urgent modern problem. But that is another story!

To return to the theme proper — what is a *Talking Book*? Briefly, ten double-sided 12-inch gramophone discs, each side with a playing-time of about 25 minutes. Thus a book lasting over eight hours can be reproduced at will by the blind person; this, obviously, being the equivalent of having an ordinary book read aloud. The pioneer experiments in this work were carried out by the *American Foundation for the Blind*, and, in England, this innovation has been made a practical proposition by the work of a committee, under the chairmanship of Sir Ian Fraser, the well-known blind M. P., and appointed by the *National Institute for the Blind*, and *St. Dunstan's*.

It will be readily appreciated that many technical obstacles had to be surmounted to produce satisfactory long-playing records. At the outset it was realized that a compromise was inevitable, and that the aim would have to be the reproduction of speech that could be understood without aural strain or fatigue, and not necessarily a faithful reproduction of the original voice. The committee also had to take into account such matters as cost of production, distribution and reproduction, portability, and, of course, the peculiar needs of the blind listener. It should be remembered that about 75 per cent of the blind population cannot read Braille, or if at all, only slowly.

These were some of the conflicting problems requiring solution, and after two years' research the committee has achieved success. It was suggested that a modified talking-film method would have been the best system, but, at present, its disadvantages outweigh the advantages. Ultimately, the choice was made of using a slow-speed lateral-cut record, actually a constant angular velocity of 24 revolutions per minute, cutting 200 grooves to the inch, and a reduction in the amplitude of the recorded low frequencies. These special discs are being produced in America by the *R. C. A. Manufacturing Co.*, and in England by *H. M. V. (The Gramophone Company, Ltd.)*

There are three types of reproducing equipment available, all of which use Garrard turntables, capable of revolving at 24 and 78 r. p. m. (1) Electrically driven motor and amplifier, feeding a loudspeaker. (2) Spring motor, piezo-electric (Rochelle salt crystal) pick-up and headphones. (3) Mechanical reproducer, i. e., spring motor, sound box and external horn. A library of "record books" is in process of compilation, and diverse subjects will be recorded in an attempt to satisfy all tastes. The above apparatus is purchasable at cost price, and

(Continued on Page 126)

For the First Time

HEAR HIGHER FIDELITY RECORDS on a HIGHER FIDELITY ELECTROLA

The sensational new RCA Victor phonograph, model R-99, marks an epoch in the history of recorded music. It is as significant in the art of phonograph building as the new improved **Victor Higher Fidelity** process of recording. It provides the means of reproducing — not an approximation, nor yet an imitation — but an actual **DUPPLICATION** of ALL the music etched in the grooves of a record.

The R-99 embodies many new and interesting features which set it far above any phonograph at any time or at any price. Here are some of the improvements which make this marvelous Electrola the most convincing musical instrument of its kind.

It has a frequency range one-third greater than any instrument previously developed — truly the first **Higher Fidelity Electrola** in history. Its **Dynamic Amplifier**, another great improvement, invests the instrument with an almost uncanny power to reproduce a climax building crescendo, or to reduce the tone volume to the most whispering diminuendo—in short, it reveals in fullest glory certain phases of recorded sound which, due to the limitations of reproducing instruments, have never before been detected.

It has an entirely new amplifier and a 12-inch aluminum-coil speaker which, combined, produce an output of 15 watts and defeat any possibility of distortion. Best of all is the revolutionary tone control which even when reduced to its lowest level maintains an even balance that does not alter the quality or shading of tone.

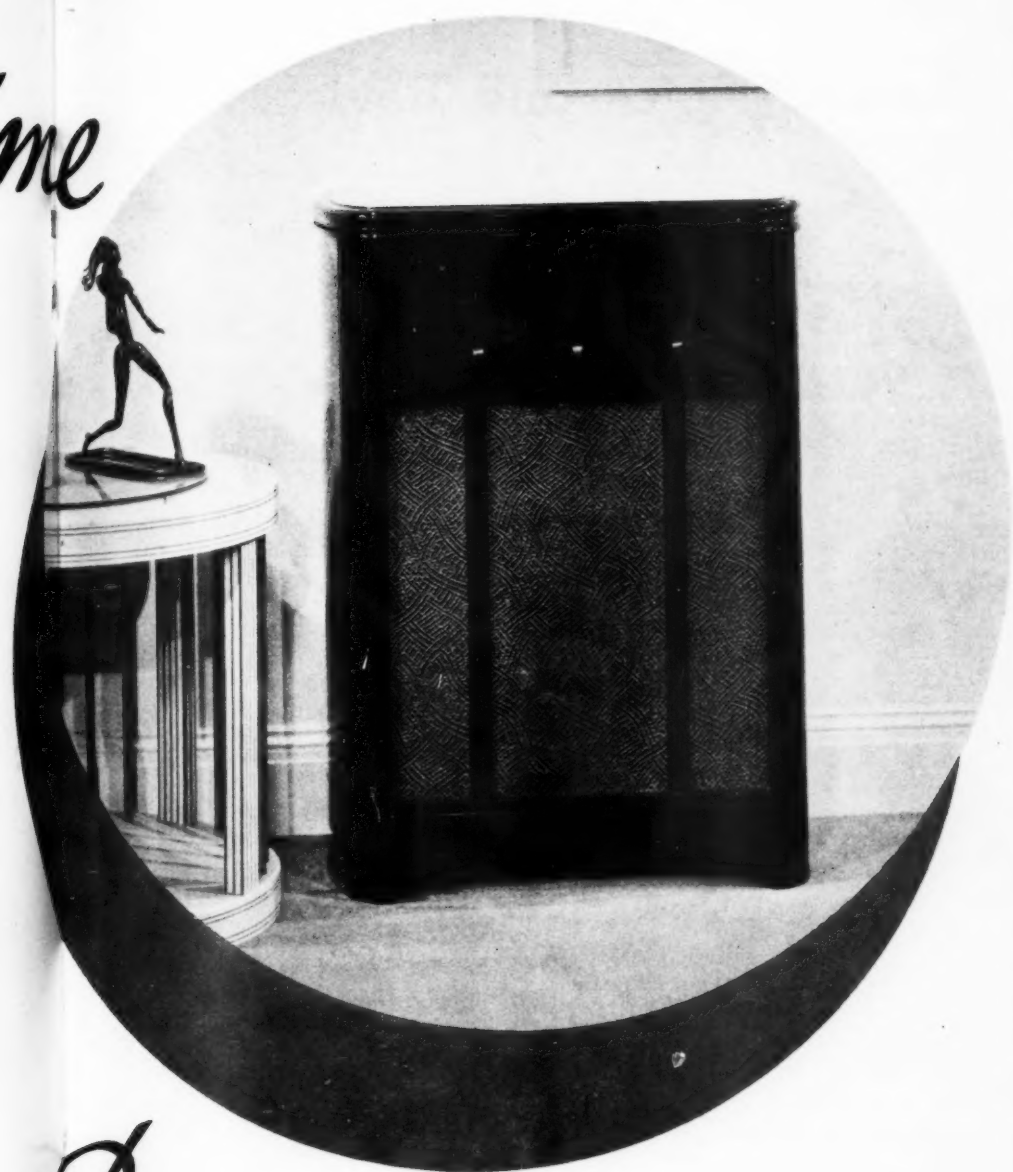
Another feature—and one which will be of great interest to the ardent record collector—is the newly-developed "Featherweight Pickup" which reduces surface noises to the minimum and prolongs the life of records indefinitely.

Until you have actually **heard** the R-99 you can scarcely comprehend the superiority of this astounding instrument. Compare its performance with your own phonograph. Listen to a favorite passage such as the tremendous climax in the **Ride of the Valkyries** on side 2 of set M-248, or to the tender **rubato** of the woodwinds in the Toscanini recording of the **Siegfried Idyll**. You have only to hear such beloved passages to appreciate the unquestionable eloquence with which Victor's R-99 delivers the world's greatest music by the world's greatest artists through the medium of the world's most perfect reproducing instrument.



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Electrola R.99

Record Notes and Reviews

Reviewers in This Issue: Paul Girard, William Kozlenko, Philip Miller
and Peter Hugh Reed

ORCHESTRAL

BBEETHOVEN: *Symphony No. 7 in A major, Opus 92* (9 parts), and *Prometheus Overture*; played by Vienna Philharmonic Orchestra, direction Felix Weingartner. Columbia set 260, five discs, price \$7.50.

BEETHOVEN'S *Fifth* and *Seventh Symphonies* are undoubtedly the most popular of the *Nine* with people of today. And yet, for some curious reason, the recording companies have not taken cognizance of this fact, as regards the *Seventh*. A re-recording of this symphony has long been overdue, and most particularly this one by the understanding Weingartner.

Like the recent recording of the *Fifth*, also conducted by the eminent Dalmatian, this one reveals his genuine appreciation and comprehension of Beethoven's music. The worthiness of his interpretive powers in this connection cannot be overestimated. One deeply regrets the underestimation of Weingartner that still persists in some quarters and such stagnant review copy as Weingartner gives "a traditional orthodox performance," and "his performance is just what those of the classic school expect their Beethoven to be." An English critic once wisely remarked that "one requires some subtlety and maturity of judgment fully to appreciate Weingartner's outstanding merits as a leader and expounder."

Tovey in his *Essays in Musical Analysis* points out that although the *Seventh* is one of the best understood symphonies today, it must not be thought that this makes it less exacting for orchestras and conductors—"the scoring is exceedingly full of pitfalls, though the deaf composer's imagination never fails in the essentials of his miraculous inventions."

One of the pitfalls is the introduction, which has long been regarded as a movement in itself—"a movement of considerable development, containing two fully-formed themes." Weingartner's reading of this intro-

duction is charged with the proper incisiveness and energy. The scale figures under the opening theme are particularly clear-cut, and the romantic second motive—one of Beethoven's loveliest symphonic thoughts—is eloquently voiced. There is no flabbiness here, no loose ends, Weingartner keeps everything well-ordered and firm, and still realizes the geniality of the music. His pacing of the first movement proper may be considered by some to be on the slow side, but I point out that it allows for better phrasing and clearer enunciation, and keeps the music from becoming jumpy or convulsive. The magnificent *crescendo* in the coda is fully realized.

Weingartner's pacing of the second movement has been considered somewhat slow. Toscanini takes it much faster. But the former's tempo is probably nearer correct, because Beethoven himself is said to have thought his *Allegretto* marking incorrect and expressed the opinion that he should have marked it *Andante*. Weingartner does not pace his interpretation, however, as an *Andante* but more in the manner of an *Allegretto quasi andante*. There is a difference, a very great one in fact, which again demands "subtlety and maturity of judgment fully to appreciate" what Weingartner accomplishes.

The scherzo is clearly outlined and the contrasts are well defined. Perhaps this music could go a little quicker, but the pace set here is consistent with that of the second movement—that is in relationship.

The last movement is also clearly outlined and well defined, better in fact than we have ever had it on records. Weingartner realizes the *Allegro con brio* without stressing the *con brio*. The dynamics here are excellently brought out. No previous recording ever did justice to them. This last movement has been termed by Tovey "a triumph of Bacchic fury," which smacks too much of Wagner's "Apotheosis of the Dance," a remark which I have never been able to accept in connection with this symphony. Perhaps it may be considered justified on the strength of this last movement being based on a dance pattern,

for Beethoven is accredited with having said that it was founded on a Cossack dance.

In line with the Cossack dance is an interesting story. Albert Coates, among other conductors takes this last movement extremely fast, claiming that its Russian origin demands it. The late Henry E. Krehbiel, formerly critic of the *New York Tribune*, once took Coates to task for his tempo of this last movement, but upon learning that it was based on a remark of Beethoven's relative to the movement being founded on a Cossack dance, which he (Beethoven) professed he had never heard played fast enough, the critic wrote the conductor a letter of apology but failed to print same or refer to it later in print.

The last movement is poorly scored and its *sfzorzandos* are frequent and many, hence the pace that Weingartner sets is preferable to a more rapid tempo, which does not permit at best as clear an enunciation, even though it does allow for more excitement.

The recording of this symphony is splendidly realized. I am particularly gratified that Weingartner made this recording in Vienna, because the Vienna Philharmonic—with which he has been closely associated over a period of years—thoroughly understands his leadership, and I, for one, like the third-dimensional quality of concert hall resonance which is heard in the recordings of this orchestra. For this reason, I prefer this performance of the *Prometheus Overture*, which is again used as a filler-in, to the one made with the London Philharmonic in Weingartner's recording of Beethoven's *Fourth Symphony*.

—P. H. R.

* * * * *

DVORAK: *Slavonic Dances*—No. 1 in C major, No. 2 in E minor, No. 3 in D major, No. 6 in A flat major, No. 8 in G minor (from Opus 46), and No. 9 in B major, No. 10 in E minor, No. 12 in D flat major (from Opus 72), played by the Czech Philharmonic Orchestra direction of Vaclav Talich. Victor set No. M-310, four discs, price \$6.50.

IT has often been said that Dvorak belonged to the soil and that his most successful works are those in which the folk-meter and simple heartfelt melodies predominate. When he was growing up in a small Bohemian village, he played the violin continuously at village festivals where the peasants danced. Thus, he became saturated with this type of music. It has been appropriately said that

"it flowed in his veins like blood, and that to him it was another language."

Dvorak's early life was one of struggle against poverty. Had he had the advantages of just a little capital in his youth to buy and study the scores of the classicists, undoubtedly he would have emerged in later life a greater composer than he did. Perhaps for this reason, he never completely freed himself from the spirit of the people.

The *Slavonic Dances*, originally written as piano duets, were the outcome of his early fiddling days. And, because they came from the current of his life's stream, from the direct, incisive rhythms which he had early grown to know and love and which he felt so assuredly, they are vital and alive and



WEINGARTNER — a true "Beethovenian"

most ingratiating. People have always loved them, because they are an expression of the music that belongs to the people. They were practically the first works to make their composer's name immediately known throughout the musical world.

It was Brahms who assisted Dvorak to get the dances published. It is hard to realize that the first set brought him only a little over \$75.00. Dvorak orchestrated the dances himself, and their popularity in this form was really established. After hearing the composer's colorful orchestration of any one of them, a performance in their original form is apt to prove disappointing.

It is fortunate that Talich and the Czech Philharmonic were permitted to make a collection of these dances, for the performance of the composer's *Fourth Symphony* from the same alliance was a fine contribution to

phonograph literature. Talich stresses the rhythmic importance of the dances, and thus makes them seem more full-blooded and less sentimental than we frequently hear them in this country (particularly over the air). The ingratiating elements are there, but they are not stressed at the sacrifice of the elemental spirit of the dances. The Czechs are a vigorous, hearty race, so this is surely conforming to the spirit of the people, from which the inspiration of these dances emanated. This music is refreshingly recreational. It requires no great concentration, although what Dvorak does with his tunes will astonish those who are incredulous. The material may be frequently slight, but the ingenuity of the composer is never lacking. He knew how to take a tune and make it do something, and at the same time keep it simple and ingratiating.

To comment upon the various dances individually would be almost superfluous. People will naturally have their own individual favorites. Numbers *one* and *two* are almost too well known, number *three* may be unfamiliar to the many, it is worth investigating—a charming duet. The last three, from Opus 72, which were written eight years later than the first group, are somewhat more subtle in texture, more mature in development. The eight dances here are only half of the collection, but they are a goodly half.

The recording is vital and full-bodied.

—P. H. R.

* * * * *

RACHMANINOFF: *Prelude in C sharp minor*, Opus 3, No. 2; and *Prelude in G minor*, Opus 23, No. 5; played by the Boston "Pops" Orchestra, direction Arthur Fiedler. Victor disc, No. 11922, price \$1.50.

IT is about time that Victor had Rachmaninoff, himself, record an album of his piano preludes. We feel certain that teachers and students would welcome this advent, to say nothing of a large part of the record buying public.

The popularity of these two has long been established. In our estimation, however, they gain little by being orchestrated, for technically and qualitatively they are preeminently pianistic. Mr. Fiedler, of course, makes the most out of the drama in both pieces, which liant and vital; so, we can recommend this is at it should be, and the recording is brildisc wholeheartedly to those who like similar orchestral transcriptions.

—P. G.

REZNICEK: *Donna Diana—Overture*; and STRAUSS, Johann: *Thousand and One Nights—Entracte*; played by the Berlin State Opera Orchestra, direction Leo Blech. Victor disc, No. 11910, price \$1.50.

EMIL Nikolaus von Reznicek was born in Vienna in 1861. His highly successful comic opera, *Donna Diana*, was first produced in Prague, in 1894. In Middle Europe, this opera is still frequently given, where Reznicek is best known as a conductor and composer. The overture to *Donna Diana* is tuneful and well-made. Blech gives it a sound performance with the aid of the ubiquitous Berlin State Opera Orchestra—once one of the most overworked organizations on records.

Johann Strauss' operetta, *Thousand and One Nights* was first produced in 1871, and in revision in 1901. It never successfully established itself, however, perhaps because of its libretto. Some selections, like the waltzes and the present *Entracte* are popular, nevertheless, with light orchestral organizations. This *Entracte* has a lilting charm, and we feel certain that those who admire the music of Johann Strauss will welcome its advent on a record. Needless to say, Blech does it justice. The recording, dating back over a year, is adequate.

—P. G.

SAINT-SAENS: *Samson et Dalila—Act III, Bacchanale*; played by the Milan Symphony Orchestra, direction of Lorenzo Molajoli. Columbia disc, No. 68572-D, price \$1.50.

SAINT-SAENS' opera-oratorio, *Samson et Dalila*, is very decidedly opera in the scene of the *Bacchanale*. Though definitely related to the *Faust Ballet* and all the pseudo-oriental dances so dear to the hearts of nineteenth century Frenchmen, this music is much more skillfully written than most of its kind. Developed logically from beginning to end, it gathers momentum until the final climax. There is, in the middle, a contrasting section reminiscent of Dalila's *Song of Spring*.

This is the first recording of the scene to be given domestic release in several years, though the English H. M. V. Company has it done by the B. B. C. Orchestra under Boult. The old Victor Stokowski version is now pretty well outdated, and Molajoli's is to be preferred not only because of completeness, but on account of vastly superior recording. As a performance, it is one of the best to come from Molajoli.

—P. M.

STRAUSS: *Der Rosenkavalier* — *Waltzes* (3 sides); and STIX: *Spielerei*; played by the Minneapolis Symphony Orchestra direction Eugene Ormandy. Two Victor discs, 10 inch, Nos. 1758-59, price \$3.00.

ORMANDY gives a finely spirited performance of the familiar waltzes from *Der Rosenkavalier*, but the two breaks in the continuity make this recording less enjoyable than the Bruno Walter version of same. Too, Walter captures more of the subtlety and nuance of the music than does Ormandy, who is more forthright in his interpretation. If you have been seeking an unusual example of a *pizzicato* piece, we recommend the odd side here. Its English title is *Playfulness*, and it is written by someone, which—"believe it or not"—we have not been able to trace. Recording here is top notch.

—P. G.

CONCERTOS

MOZART: *Concerto in A major, No. 23* (K. 488), for piano and orchestra; played by Marguerite Long with Symphony Orchestra, direction of Philippe Gaubert. Columbia Set No. 261, three discs, price \$4.50.

OF Mozart's twenty-one real piano concertos, ten have so far found their way onto discs. The A major, K. 488 (not to be confused with the other A major, K. 414, recorded by Kathleen Long for Decca) was written in Vienna, and the manuscript bears the date March 2, 1786. It was one of three composed for a series of Lenten benefit concerts.

It is a work characteristic of Mozart; carefree in the opening *Allegro*, with its rather long orchestral introduction; quietly contemplative in the Sicilian-like *Andante*; joyous in the spirited *Finale*. One is struck at once by the masterly orchestration, and the manner in which the piano fits in—less as a solo instrument than as a part of the whole. Also delightful is the use made throughout of the wind instruments. They seem to give the work a particular freshness and individuality.

Several years have elapsed since the earlier Victor recording of this work was released. Played by Arthur Rubinstein with the London Symphony Orchestra under John Barbirolli, the set leaves something to be desired. It goes almost without saying that this new version has the advantage as far as recording is concerned. The piano tone is

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richer, warmer and less brittle, and the orchestra is marked by greater fullness. Furthermore the new performance is better integrated—the piano blends beautifully with the orchestra.

And for the performance itself, here too I feel that the Columbia set is far superior. One of the essentials of Mozart style is a natural grace, serene and unforced. An artist never should give the impression of "making effects" in this music—the effects should be there, but they should seem spontaneous. Hence I do not like the rhythmic alterations which the music undergoes at the hands of Rubinstein. Mme. Long does not indulge in that sort of thing, and the result is healthier and less sentimental. Rubinstein gives the impression of care, while Mme. Long seems to be enjoying herself.

Further, be it noted that the Long performance is complete, while there is a cut of a page of so toward the end of the first movement in the Rubinstein set. To be sure Rubinstein plays the *cadenza* as written and Long gives a much more elaborate one. There are a few spots where Mme. Long and M. Gaubert's orchestra are not perfectly together, but, taken as a whole, the performance is an admirable one.

—P. M.

CHAMBER MUSIC

BRAHMS: *String Sextet in B flat, Opus 18*; played by the Pro Arte Quartet with Alfred Hobday (second violin) and Antonio Pini (second cello). Victor set No. M-296, four discs, price \$8.00.

BRAHMS' *B flat Sextet* is virtually his initial chamber work. True, the *B major Trio* preceded it, but this composition as we know it today is a revision of the original. In it, we encounter the ideas, the themes of a twenty-one year old composer reshaped and revised by a matured creator in his fifty-eighth year.

The *B flat Sextet* stands today as Brahms conceived it in his late twenties—at the time when he was seriously considering his course in music and planning new paths more classical in form than his youthful romantic nature had dictated in the earlier work.

In the *Sextet*, we recognize the more academic Brahms. The work flows, that is true, but it flows in a different way. Its construction is better planned, its unity is better worked out. The youthful exuberance of the earlier work is missing, but we must admit not missed. The thematic transitions of the

Sextet and their obviously planned and contrasting rhythmic construction allow for variety, which is more satisfying in the long run than is the case in the *Trio*.

This *Sextet* does not establish the true Brahms, however, for its influences are marked and many. As Daniel Gregory Mason, in his treatise on the work in *The Chamber Music of Brahms*, has said—"it is far from being as personal to Brahms as some of his later works; in the obviousness of its indebtedness to earlier masters it is even perhaps inferior in a certain narrow kind of originality to the *B major Trio* . . . Its scherzo shouts at us 'Beethoven', and even *Seventh Symphony*. Its finale is made on a *rondo* theme that might well have been signed 'Haydn' or 'Mozart'. And the lilting *A major* theme in the first movement, an Austrian *laendler* or slow waltz to the life, irresistibly suggests the equally Viennese Schubert. But the change in point of view is more striking than the influences it makes room for. A maturing of personality has taken place which makes the composer imaginatively aware of other minds and hearts, so that he instinctively rejects mere secretion of mood in favor of communication of feeling."

The first movement based on three *laendlers* or slow waltzes is most ingeniously planned and developed. The tunes are cleverly contrasted and laid out most effectively for the various instruments. The movement repays study. The *Coda*, an English reviewer points out, "in which all the instruments, except the second cello which holds a low F, are playing *pizzicato*, is a clear anticipation of the exquisite ending of the first movement of the *Second Symphony*."

The spirit of Beethoven is surely present in the theme of the second movement. The six variations are somewhat erudite and uneven in the quality, although undeniably effective. Brahms was apparently very fond of these variations, because he made a piano arrangement of them which he used to play.

The scherzo is good fun, with rugged, rustic humor characteristic of Beethoven as has been pointed out. The *Trio* and *Coda* verge upon the boisterous. The finale is music of the soil, genial and good-humored. The spirit of Papa Haydn is here some say, but we feel the peasant in Brahms asserting himself. It is cleverly devised, and like the first movement it too repays study.

The performance of this work is one finely organized. The Pro Artes with the assistance of Mr. Hobday and Mr. Pini play the music with evident relish. The recording is excellent.

—P. H. R.

HANDEL: *Sonata No. 6 in E Major*; played by Albert Spalding and André Benoist. Victor disc No. 14029, price \$2.00.

THIS is the same sonata which is to be found in the *Anthologie Sonore* in an arrangement for oboe, cello and harpsichord. It is ingratiating music, which comes-off as effectively in our estimation in the present version as it does in the trio form. It was originally written for an unnamed instrument and figured bass, which in Handel's time was frequently reinforced by the *viola da gamba*, which explains the trio arrangement.

Spalding plays this sonata in a straightforward manner with his customary musicianship. The reproduction is excellent.

This disc recalled to mind Enesco's fine performance of another Handel sonata, *No. 4 in D major*, which was released several years ago (Columbia disc 5110M). We found upon playing the two side by side, that they make delightful companions.

—P. G.

HARPSICHORD

BACH: *Twelve small Preludes*; played by Yella Pessl. Two Columbia ten-inch discs, Nos. 17063-D — 17064-D. Price \$2.00.

THIS is a set of little preludes from the *Clavier-Buchlein für W. F. Bach*, intended as exercises for the young Wilhelm Friedemann. They are not to be confused with the better-known set of *Six little Preludes*, recently recorded by Landowska on H. M. V.

It is hardly to be wondered at that the Bach children were musical if these are the sort of exercises their father gave them. For these pieces not only present problems which the mature artist of today must work to overcome, but they are first-rate music, worthy to stand with the organ preludes and the keyboard suites. There is considerable variety in the set, the styles ranging from broken chords to skillfully worked counterpoint. At least one of them (No. 3, in C minor) was probably written originally for the lute, and in its present form suggests that instrument. Others have the massiveness of the organ.

The two little discs serve to introduce a new artist to the record public. Yella Pessl, who is teaching this summer at the Mozarteum in Salzburg, is a Viennese for some time resident in New York. A graduate of the Vienna Academy of Music, she is well-known abroad as pianist, organist and harpsichordist. In this country she has built up a concert and

radio following by her solo and chamber music playing, though she by no means confines her interest to the old masters, she excels particularly in her playing of Bach. Incidentally, she is one of the few musicians of today able to read fluently from a figured bass.

The qualities of the artist have been admirably captured in these superlative harpsichord recordings. Anyone recording on this instrument naturally invokes comparison with Mme. Landowska, and Miss Pessl can stand the test. Using a harpsichord made in Jena by Glaser, her tone is less brilliant and sharp than that of Landowska, who designed the instrument made for her by Pleyel of Paris. Miss Pessl's playing has been recorded with



MISS PESSL

great fullness and clarity, and the delightful contrasts which she makes are faithfully reproduced. At times it is difficult to believe that one is listening to a stringed instrument, and one in which the strings are plucked, so full and organlike is the tone. Yet never do we miss the essential qualities of the harpsichord. No lover of Bach can afford to miss this release.

—P. M.

PIANO

DEBUSSY: *Reflets dans L'Eau*, and *Soirée de Grenade*; played by Walter Giesecking. Columbia disc No. 68575D, price \$1.50.

GIESEKING plays his Debussy with strength, but with the right kind — as Sidney Grew, the English reviewer has noted

— "that which is composed of a fine-fibred rhythm, a delicate tone, and an atmosphere that is poetical without being picturesque."

His performance of *Reflets dans l'Eau* is particularly ingratiating. One recalls Paderewski's version of this piece in which the brilliance and vigor of the Polish pianist reversed the inherent quality of this music. Giesecking realizes the strength in this composition, but does not supplant it with vigor. The distinction is important.

In *Soirée de Grenade*, although Giesecking unquestionably has an insight into the composer's intentions, he seems less successful here and his rhythms are frequently at variance with other exponents of this music. However, since the piano compositions of Debussy allow for interpretive variance, there will undoubtedly be many who will find Giesecking's reading wholly satisfactory.

The realistic tone of the piano in these recordings makes them most enjoyable. From the recording standpoint of instrumental quality these selections are two of the finest examples of Debussy's piano music to be found on records.

—P. H. R.

FLUTE

BACH: *Sonata in A minor for solo flute—Sarabande*; and IBERT: *Piece for solo flute*; played by Marcel Moyse, unaccompanied. Columbia ten-inch disc, No. 17066-D, price, \$1.00.

THIS is a movement from a Bach *Sonata* not included in the Bach-Gesellschaft complete edition of his works. There is, however, no doubt as to its authenticity. Taken from a manuscript in a private collection in Leipzig, the work was provided with a piano accompaniment by Gustav Schreck, and was published by Peters in 1917. M. Moyse wisely forgets the piano part, and performs the work in this recording as Bach wrote it.

The fascination of an unaccompanied solo instrument has often been demonstrated in the works of Bach. The flute presents its own special difficulties to the composer of this kind of music, since, unlike the violin or 'cello, it is capable of only one melodic line. Hence it is not possible to imply counter. And to the performer the problems of smooth point for a flute as it is for these instruments, phrasing are increased by the "exposure" of the instrument.

The *Sonata* under consideration comprises an *Allemande*, a *Corrente*, a *Sarabande*, and

a *Bourée anglaise*. The *Sarabande*, which, unfortunately is the only movement given us here, is a simple and dignified melody, quite sufficient and satisfying in itself. M. Moyse plays it with good tone quality, though the phrasing is a little jerky.

The Ibert *Pièce pour Flute Seule*, which occupies the reverse side, is a rather capricious affair, and, I take it, less difficult to perform effectively. There is something pastoral—a distinctly open-air quality—about the solo flute which is especially appealing here. The artist's breathing is smoother than in the Bach piece. The recording, done last year in France, is satisfactory.

—P. M.

VIOLIN

PAGANINI: *Caprice No. 2 in B Minor*, and *Caprice No. 9 (La Chasse)* for unaccompanied violin; played by Joseph Szigeti. Columbia disc No. 6855-D, price \$1.50.

THE violinist especially will welcome this single disc, containing two musical products by the amazing Paganini, and he will no doubt enjoy listening to Szigeti as he overcomes all technical difficulties with ease. This duo of *Caprices* contains the whole bag of violinistic tricks; nothing is missing; double stops, harmonics, agile scale passages, arpeggi, staccato are all here, and enough to make any rustic open his mouth in wonder.

Musically these *Caprices* have little to offer, for Paganini was too much the magician to stop to become a reflective poet. The *Caprices*, however, mark an important stride in the development of violin technique, and it is interesting to listen to them now and recall the astonishment they created when Paganini himself played them for his audiences. It is no wonder that they called him the devil rather than a man, for it seems humanly impossible to make the fingers do so many different things at once.

The *Caprice* known as *La Chasse* is the same one that has been transcribed for piano by Liszt, and included in the series known as *The Transcendental Etudes*. Schumann also tried his hand at transcribing this particular etude.

The recording does full justice to Szigeti's ample technical equipment, and except for a few shady spots in the playing here and there in the *B Minor Caprice*, there is no further argument with this great violinist's rendition.

—W. K.

VOCAL

SAINT-SAENS: *Samson et Dalila*—Act II, *Mon coeur s'ouvre a ta voix*; sung by Germaine Cernay, mezzo-soprano, and Georges Thill, tenor, with orchestra, direction of Eugène Bigot. Columbia disc, No. 9109-M, price \$1.50.

DALILA'S famous aria has, of course, been recorded a great many times. Nearly every distinguished contralto or mezzo since the beginnings of recording has preserved her interpretation of it—and once, at least, long ago, it was done by so light a soprano as Alma Gluck! Nevertheless, performances of the scene in its original form—that is as a duet—have been exceedingly infrequent. This one is, in fact, the first to find its way into a domestic catalogue. It does not give us the complete scene, but begins with Dalila's words, "Un dieu plus puissant que le tien," and continues through the second stanza of the aria. French H. M. V. has the whole duet on three ten-inch discs, sung by Maria Duchene (once of the Metropolitan Opera) and César Vezzani, but I know of no other recording that takes in as much as this one.

Mlle. Cernay is a mezzo-soprano of ample range and power, well schooled in the French tradition. Other Dalilas have sung more seductively, and for sheer vocal opulence she does not rival Matzenauer's recording of the aria. The admirable M. Thill, in the lines of Samson, suggests the strong man rather than the lover. One cause for regret is the break between the sides, occurring as it does in the middle of Dalila's solo.

The recording is welcome, however, for the restoration of the tenor voice to the part usually usurped by the 'cello. The composer is said to have particularly disliked the usual concert ending with Dalila singing Samson's lines, and we must admit his conception does have more point. A satisfactory disc—authentic if not over-exciting.

—P. M.

GLUCK: *Paride ed Elena* — *O del mio dolce ardor*; and **BIZET:** *Carmen* — *Il fior che avevi*; sung by Beniamino Gigli. Victor disc, No. 14040, price \$2.00.

IF style is lacking in the Gluck aria, the voice is not. Gigli has one of the finest tenor voices of today, and he sings with ease, but his style is not on a par. If vocal opulence appeals, it is here in abundance—not, however, because the singer puts it there, but because nature endowed him with same. The recording is excellent.

—P. G.

Swing Music Notes

By Enzo Archetti

DUKE ELLINGTON'S one night stand at Palisade Amusement Park in New Jersey was a huge success — financially, at least. A record crowd turned out, including many well known figures in the entertainment world. Irving Mills was there, keeping an anxious eye on the progress of the dance and broadcasting. However, our comment is that Palisade is not the place for anyone of Duke's calibre. Duke's music (his own compositions) is wasted on the type of rug-cutters who patronize the place and Duke's talent is wasted in playing mere dance music.

Duke Ellington and his Orchestra followed that with a week at Loew's State Theatre in New York. There they had a better opportunity to show what they could do and the audience seemed to appreciate what they heard. This was probably because most of the audience knew who Duke was and probably came solely to hear him. The performances heard by this writer were about as perfect as one could wish for. *Cootie's Concerto* or *Echoes of Harlem*, was featured in each of these occasions. Here is a work which grows with each hearing. It was the bite of the old Ellington of the *Mooche*, *Black and Tan*, and *Creole Love Call*. Next time you play the record listen to the orchestra behind the soloist. As in all concertos, classical and otherwise, the soloist's part is for display. *Cootie's Concerto* is no exception. But listen to Ellington's ideas as he expresses them in the orchestra behind the trumpet!

In a brief chat in his dressing room before Duke went on, I found him as cheerful and as pleasant as ever. His dressing table was covered with music paper. He explained that he was writing a few new works, including a concerto for Rex Stewart. There was a recording date for Friday, July 7th, on the calendar and then a tour of the country including a dance date in New England, theatre performances in the Middle West, a stand at the Texas Centennial, all of which would wind up in the East again at the Apollo Theatre in Harlem on September 11th.

A new magazine has appeared in England called the *Musical Pictorial*. It is a curious hodge-podge which deals with swing, radio, records, dancing, and entertainment in general. Its chief interest lies in the many photographs listed.

Swing Music, that excellent little English magazine edited by Leonard Hibbs, is being made over into a quarterly publication on a larger scale. An anonymously published weekly paper called *Jazz Information* has taken its place as a dispenser of up-to-the-minute news for the British fan.

A new book on jazz has been announced. It is *Hot Discography* by Charles Delauney and it is in English and French. It is advertised as the "first reference book to purely hot soloists and bands from the Original Dixieland Jazz Band to the present day". At present it is available from Discography,

Jazz Hot, 15, Rue du Conservatoire, Paris, 9e, France. As soon as we get a copy it will be reviewed in this magazine.

The swing tune of the hour is *Big Chief De Sota*. This began its existence as the *Grand Terrace Swing* — a composition of Ferdinand Arbello, of Fletcher Henderson's band. It has all the ear-marks of a Henderson work and it is second cousin to *Christopher Columbus*. Somebody added some idiotic lyrics which degraded the piece to a mere comedy number. But swing it does, and the best recording is Fletcher Henderson's own on Vocalion 3213. There is a certain ease and smoothness about it which places it above all other recordings. Fats Waller's on Victor swings but it is too boisterous and barrelhouse. Ray Noble's on Victor, is deadily dull. It is practically a concert arrangement.

On Sunday afternoons at 4:00 on Station WOR a fine swing program is aired by a band which calls itself the Top Hatters. Well worth listening to. But who are the Top Hatters? Can anyone tell us the personnel?

Now that Summer is upon us swing news is scarce. The best of the orchestras are scattering far and wide to summer resorts. But two top-notchers remain in New York: Bob Crosby and Red Norvo. Norvo's band at the Commodore continues to be tops. Bob Crosby is now at the Paramount Theatre, with Mildred Bailey as guest. They're packing them in. At Hickory House, the Joe Marsala-Eddie Condon band rules. This fine band includes Otis Johnson on trumpet who was with Luis Russell when Henry Allen was there also. It is said that Hickory House is angling for Bessie Smith for vocalist. Bessie is now in Philadelphia.

Some new records by Billy Holliday are due to appear soon. The supporting band is Teddy Wilson's which includes Bunny Berigan and Artie Shaw.

The Paramount picture now in production, *Big Broadcast of 1937*, will include two distinct musical attractions. Leopold Stokowski and the Philadelphia Symphony have already recorded some sequences for the picture. Benny Goodman and his Orchestra are now in Hollywood recording their share of the picture.

Warner Brothers is planning a series of film shorts called *Melody Masters*. The plan is to feature radio, night club and stage stars. Those who have been signed so far are: Tommy Dorsey, Emil Coleman, Harry Reser, Nick Lucas, Leon Navara, Clyde Lucas, The Rimacs, Jack Denny, Jimmy Lunceford, George Hall, Phil Spitalny, Dave Apollon, Jacques Frey, Jan Rubini, Roger Wolfe Kahn, Cab Calloway, Abe Lyman, Al Goodman, Dave Rubinoff, Henry King, Clyde McCoy, Jan Garber, and Don Bestor. This will not be an all swing series but nevertheless an interesting one.

And speaking of film shorts — what happened to those Duke made? To our knowledge, his *Rhapsody in Black* was advertised by only one New York theatre, though it was played elsewhere, also. This looks like bad management somewhere.

The New York branch of the U. H. C. A. has suspended activities for the summer. But more than the summer is to blame for the lethargy into which it has fallen lately. Its officers have been too busy elsewhere to remember that when they became officers of the U. H. C. A. they accepted a definite re-

sponsibility — the responsibility of providing something besides a membership card in return for the dues paid. This is not intended to belittle the two excellent jam sessions sponsored by the Club — but are two sessions in one whole year any sort of a showing to boast about for a club in the world's swing center, New York?

* * *

An unusual record which is highly recommended to all swing lovers is Victor 25320. On one side Benny Goodman and His Orchestra play *Star Dust* and on the other side Tommy Dorsey and His Orchestra play the same piece. It is surprising how differently a work can sound when handled by artists so different in style as Benny Goodman and Tommy Dorsey. Incidentally, on this disc Victor continues its newly inaugurated practice of listing the personnels of the bands on the labels. The Victor label has also been changed to include the phrase *Swing Classic* in its design.

From England comes the news that the newly revived Vocalion record (devoted to swing music only) is prospering. In addition to repressing American recordings under that label, the Company has also signed up Bennie Carter and his new orchestra. Eight titles have already been recorded. *Nightfall*, *Swingin' at Maida Vale*, *These Foolish Things*, and *Big Ben Blues* were recorded with a twelve piece band: E. O. Pogson, Andy McDevitt and Buddy Featherstonough, reeds; Max Goldberg, Tommy McQuater, and Duncan Whyte, trumpets; Ted Heath, Bill Mulraney, trombones; Pat Dood, piano; George Elliot, guitar; Al Burke, bass; and Ronnie Gubertini, drums; plus Bennie Carter. *I've Got Two Lips*, *Just A Mood*, *Swingin' the Blues*, and *When Day Is Done* were recorded with an eight piece outfit consisting of McDevitt, Featherstonough, McQuater, Whyte, Dodd, Elliot, Burke, and Gubertini, plus Bennie. Bennie played tenor sax in *Nightfall* only. In *Foolish Things* he is featured on alto, trumpet and clarinet. In *Big Ben Blues* he sings. It is reported that a record was also made with Bennie taking a piano solo. The record will not be released.

* * *

The Saturday Night Swing Session on WABC, at 8:00 P. M., EDST, with Bunny Berigan and his guests, continues to grow and improve. It is still the finest all-swing program on the air today. During July, two particularly outstanding programs were given. On the 18th, Hoagy Carmichael was Bunny's guest and his *Star Dust* was given a special treatment. On the 25th, the guests were the Mound City Blue Blowers with Red McKenzie and Eddie Condon.

An interesting array of guest artists is promised for the month of August. On the 1st, Dick McDonough and Kears Kress will do a two-guitar specialty especially written for the occasion. Those who heard their numbers during the First New York Swing Concert some time back will know what to expect from these two excellent exponents of swing on the guitar. Toward the end of the month, Duke Ellington will appear as piano soloist on a program which will feature the contributions of Ellington to Swing Style. Other artists scheduled to appear are Tommy Dorsey, Joe Venuti and Willard Robinson. In Robinson's case, a program will be built around him and his compositions in much the same manner as with Hoagy Carmichael.

In the Popular Vein

By VAN

BALLROOM DANCE

AAAA—*No Regrets, and I Used To Be Above Love.*
Art Shaw and his Orchestra. Brunswick 7698.

Here is a new band with an unusually pleasing style which might be described as "subdued swing." Shaw, long recognized as one of the better clarinet players, has many amiable and reasonably original ideas in the way of dance instrumentation, notably the occasional use of the string quartet. Both tunes are attractive, especially Vernon Duke's *I Used To Be Above Love*, and the band should make a creditable name for itself, with the proper amount of publicity.

* * * *

AAAA—*These Foolish Things, and In a Sentimental Mood.* Benny Goodman and his Orchestra. Victor 25351.

Victor originally planned to release the Goodman version of *These Foolish Things* at the beginning of this tune's vogue, but for some reason postponed its release in favor of the Roy Fox recording. This is patently the finest version of this enormously popular number yet to appear on discs. Goodman's clarinet solo at the beginning of the record is perfectly adapted to the character of the tune, whereas the various English versions, favoring a staccato treatment, definitely are not. His version of *In a Sentimental Mood* is properly close to the Ellington manner.

* * * *

AAA—*Afterglow, and On the Beach at Bali Bali.*
Leo Reisman and his Orchestra. Brunswick 7696.

Afterglow is a decorous tune not unpleasingly reminiscent of *Night and Day*, and one which gives a bandsman plenty of opportunity for resonant, songful treatment. Reisman measures up in a case like this, as always, and the result makes mighty good listening, if nothing else. *Bali Bali* is one of those moronic tunes which are ever potential No. 1 numbers, and Reisman saves it from saccharinity by his capricious treatment. Unusually distinguished introductions and interludes mark both sides.

* * * *

AAA—*San Francisco, and You've Gotta Eat Your Spinach, Baby.* Tommy Dorsey and his Orchestra. Victor 25352.

San Francisco is an amusingly old-fashioned tune of the march or one-step type (intentionally old-fashioned, no doubt) while the *Eat Your Spinach* affair, despite its gosh-awful title, is a fairly good Gordon-Revel tune which lends itself to swing treatment, and naturally the Dorsey contingent makes the most of it. Edythe Wright, increasingly popular vocalist, appears on both sides.

AAA—*Where Is My Heart? and Long Ago and Far Away.* Nat Brandwynne and his Orchestra. Brunswick 7678.

More stylish performances by the up-and-coming Brandwynne and his fine band. (Incidentally, as long as everyone persists in pronouncing it Brandywine, why not spell it that way?) Both tunes are Robin-Rainger numbers from the Paramount film, *Three Cheers for Love*, and are suave ditties of a better-than-average standard of conception and workmanship.



BENNY GOODMAN, a leader in "Swing" . . .

AA—*Empty Saddles, and I Can't Escape From You.*
Russ Morgan and his Orchestra. Brunswick 7697.

These two tunes are from the current Crosby vehicle, *Rhythm on the Range*, and are therefore destined to be considerably heard, sooner or later. Morgan does musicianly enough work on both sides and uses a particularly delightful figure for trombones throughout *I Can't Escape From You*, an adroit Dick Whiting tune. Russ himself sings the vocal on *Empty Saddles* and one can only wonder why. Otherwise he does a nice job on this latest attempt on the part of Billy Hill to rewrite *The Last Roundup*.

AA—*Any Rags, Any Bones, Any Bottles Today?* and *You'd Be Surprised*. Kay Kyser and his Orchestra. Brunswick 7701.

Any Rags is one of those dubious "presentations", with announcements, dialogue, etc., which Kyser seems to favor, but which are an unmitigated pain-in-the-neck to your correspondent, who speaks not only for himself but for a fairly large number of record well-wishers, who feel the same way. The other side, however, reveals once more the gorgeously comic talents of one Merwyn Bogue (and thus earns two As for the disc). This seems as good an opportunity as any to recommend to all in search of recorded *curiosa* Mr. Kyser's disc of *Ish Ka Bibble*, released some months ago, and in our humble estimation, the funniest record since Johnny Johnson's *I'm a Ding Dong Daddy*.

HOT JAZZ

AAAA—*Blues in C Sharp Minor*, and *Warmin' Up*. Teddy Wilson and his Orchestra. Brunswick 7684.

Blues in C Sharp Minor is a series of hot solos against a simple, string-bass figure repeated throughout the record. Naturally, the effect of the record depends entirely upon the quality of the soloists, which in this case is gratifyingly high. Wilson, of course, on the piano; Roy Eldredge on trumpet; Chew Barry on tenor and Buster Bailey on clarinet all do superb work and the net impression is that of an extraordinarily fine and inspired job. The reverse is a more conventional number in very quick tempo, but it serves as an admirable foil for the really fine *Blues in C Sharp Minor*.

AAA—*House Hop*, and *I Would Do Anything for You*. Benny Goodman and his Orchestra. Victor 25350.

Another perfectly executed Goodman pair. *House Hop* is a Goodman specialty and doesn't amount to so very much *per se*, but Goodman manages to make it seem a lot better than it really is, while the grand Henderson arrangement of *I Would Do Anything for You* is definitely the sort of thing that reveals Goodman in his best and most typical vein. At the risk of being unduly captious, however, we must confess that we find a certain monotonous inflexibility of style attaching itself to the Goodman recordings as one listens to them over a period of months. Unavoidable, we suppose, but very regrettable. Maybe an occasional non-Henderson arrangement would do the trick.

AAA—*I'm An Old Cowhand*, and *Diga Diga Doo*. Frankie Trumbauer and his Orchestra. Brunswick 7687.

Another of the delightful Trumbauer discs that are appearing with a satisfying frequency of late. Both sides have manifold excellencies, not the least of which is the effortless art of Jack Teagarden, incomparable trombonist of the age. And Trumbauer himself, who has been around for so long that some people seem to take him for granted, proves that he can still hold his own with the newer crop of saxophone tooters. *I'm An Old Cowhand*, by the way, is an entirely new slant on the cowboy song, no inconsiderable achievement, and does credit to its creator, Johnny Mercer.

AAA—*I'm Coming Virginia*, and *Singin' the Blues*. Frankie Trumbauer and his Orchestra. Brunswick 7703.

One of the great hot records of all time, one which has become a veritable classic since its original release on Okeh years ago. In accordance with the current trend toward giving feature billing to the departed luminaries appearing on them, this one mentions the presence of Bix and Eddie Lang. It is again worthy of note how well the style of Bix stands the passing of years. So far from being out-dated, it is as fresh and trenchant as the day this recording first appeared.

THE RECORD COLLECTOR'S CORNER

By Julian Morton Moses

THE late CLAUDIA MUZIO, who inspired universal eulogies, was reported to have been only 44 at the time of her unfortunate death last month. If that be true (for one must always list a singer's birthdate with skepticism) then her phonographic debut was effected at the youthful age of 19. Her earliest group of recordings was made in Milan in 1911 for the Italian Gramophone Company and includes the duet *Amami Alfredo* from *La Traviata*, here sung with the tenor Tommasini (No. 254063) and later made memorable in the leading opera houses of the world. *Poor Violetta!*

Another instance of a nineteen-year-old debutante may be met in any of the twenty-odd selections which MARIA BARRIENTOS recorded for *Fonotipia* in 1904. In addition to the faultless intonation and phrasing, which also mark the twenty-eight records she made for Columbia twelve years later, the renditions of her extreme youth reveal a greater opulence of tone and more passionate expression. Nor do they lack her accustomed nobility as may be judged from her singing of the *Lascia io piango* from Handel's *Rinaldo* (No. 39465) which is all the more remarkable when one considers her age and the fact that this is a contralto aria.

Other outstanding interpretations to be found among Barrientos' *Fonotipia* records (that is, if the records themselves can be found) are the incomparably beautiful *Deh vieni, non tardar* from Mozart's *Nozze di Figaro* (No. 39026) and on No. 39480 the lilting air from the zarzuela, *El Cabo Primero* of Manuel Fernandez Caballero who contributed so many works to this delightful Spanish form of light opera during the fifty years of activity up to his death in 1906. Also deserving of mention are the recordings from *Rigoletto* which, in my opinion, best capture the wistfulness of *Caro nome* (No. 39542) and the pathos of *Tutte le feste al tempio* (No. 39543).

Concerning these early *Fonotipia* records, by the way, there have been several inquiries asking whether they are identical in origin with *Phonotype* records. The answer is "No". Whereas the com-

pany which introduced such a galaxy of international celebrities was founded in Milan by Dr. Michaelis. *Phonotype* is a Neapolitan concern and can boast very few artists of note, chief of whom by far is FERNANDO DE LUCIA.

Since his name was an inevitability sooner or later, it is just as well to have its appearance now. The art perpetuated by De Lucia on literally hundreds of discs is that most calculated to convince the cynic of the value of collecting old vocal records. Be you for it or against it, you must admit that nothing exists quite like it today. There may be tenors with more luscious vocal outpourings but none with the haunting velvety quality sustained throughout the florid cadenzas of *Ecco ridente in cielo* from *Il Barbiere di Siviglia* (Phonotype Nos. 1943/44). There may be instances of genuine versatility but nothing comparable to that displayed by a man who could sing impeccably the above aria and yet be entrusted with the creation of Canio in *I Pagliacci* both here (Dec. 11, 1893) and in London (May 19, 1893) under the supervision of the composer (the *Vesti la giubba* is coupled with a duet from *L'Africana* on Phonotype No. 2560 and the *No, Pagliaccio non son* with the *Serenate d'Arlecchino* on No. 2561).

Yet it is not these characteristics as much as his unique creative imagination which endears De Lucia to all lovers of artistic vocalization. For if he transforms everything he sings with a celestial brand of the "swing music" idea, he does so at all times with feeling for the musical and intellectual dramatic significance. He infuses the composition with that "expressiveness" so abhorrent in absolute music and yet so necessary to lift operatic interpretations out of the commonplace. He is the perfect sentimentalist as revealed in his superb *cantilena* when singing the arias from Puccini's *Manon Lescaut*, the *Tra voi belle* (No. 2559) and the *Donna non vidi mai* (No. 1793).

De Lucia was born in 1860. Yet the sixty or more Gramophone & Typewriter records which he made beginning in 1903 are, for the most part, inferior to those mentioned above, recorded when he was past fifty years old. Particularly is this true of the two renditions of *Ecco ridente in cielo* (Nos. 052078 and 052250) the latter of which was repressed here on Victor No. 76000, then 88602, finally 6399A. A noteworthy exception is the duet with Huguet, *Non hai compreso* from Bizet's *Les Pêcheurs de Perles* (No. 054082) Victor No. 92054, 88147 or 8050B.

About 1910, after concluding his engagement with the Gramophone Company, he made a few records for Fonotipia, most of which are Neapolitan songs. (No. 92715 is the est of the lot and represents the most sympathetic rendition on records of the *Fenesta che lucive* which is attributed to Bellini because of its similarity to a part of the *Ah non credea in La Sonnambula*). For any clear appraisal of De Lucia, however, a *Phonotype* record is necessary and I especially recommend the serenade, *Com'è gentil* from *Don Pasquale* (No. 2371) though the *O Amore from Amico Fritz* (No. 1793) holds great historical interest since he created the role at Rome in 1891. Among over two hundred records which he made for this company, there are still more which can be counted on to remain unexcelled throughout many generations of singers and audiences.

RADIO NEWS

Broadcasts from Salzburg

On Saturday, August 8, the NBC-Blue network will carry Toscanini's performance of Wagner's *Die Meistersinger* from 12:05 to 12:30 p. m., EDT. The cast will be announced later.

Toscanini, conducting Beethoven's *Fidelio* with Lotte Lehmann, Anton Baumann, Alfred Jerger and Emanuel List, will be broadcast over the NBC-Red network on Sunday, August 16, from 2:30 to 3:00 p. m., EDT.

Verdi's *Falstaff*, also conducted by Toscanini, will be heard over the NBC-Red network on Thursday, August 20, from 2:05 to 2:30 p. m., EDT. Dusolina Giannini and Dino Borgioli are listed in this cast.

Felix Weingartner's performance of Mozart's *Così fan tutte* with the young American Metropolitan tenor, Charles Kullmann in a leading role, will be broadcast over the NBC-Red network on Tuesday, August 25, from 2:05 to 2:30 p. m., EDT.

One of the *Orchestral Serenades* performed in the Courtyard of the ancient Palace of the Prince-Archbishop, directed by Bernhard Paumgartner, to be heard over the NBC-Blue network on Wednesday, August 26, from 4:05 to 4:30 p. m., EDT, will conclude the series.

RADIO A HELP TO PIANO INDUSTRY

Radio, once considered a dangerous competitor of the instrumental music industries, is now credited with being one of the fundamental factors in the recent upturn in the piano business, and statistics now offered by the music trades provide significant confirmation of repeated claims by broadcasters that radio is the most effective medium yet devised for stimulating music appreciation and promoting general music culture.

"After a careful and dispassionate study of the nearly 300 per cent increase in piano sales during the past twelve months over 1933," W. A. Mennie, secretary of the National Piano Manufacturers Association, declares, "radio must now be considered one of the major reasons for this increase. Millions of listeners who might otherwise never have attained an appreciation of music, are manifesting an interest in music culture and endeavoring to become participants themselves. These converts to the musical arts are purchasing musical instruments of every description, and the piano being the basic musical instrument, has benefited most of all from this stimulation. Radio, with its limitless possibilities, has educated listeners to appreciate music and it has produced a natural desire to create it, thus opening a hitherto non-existent market."

★ ★ ★ ★

The New York Philharmonic-Symphony Society will continue to broadcast its regular Sunday afternoon concerts exclusively over the Columbia Broadcasting System's coast-to-coast network for the next six seasons, according to a new contract recently negotiated on a 5-year basis. It will be in force following termination of the present agreement in the spring of 1937.

Of special interest to the radio audience is Columbia's practice of presenting informal interpretations of each program for the nationwide radio audience by eminent musical authorities. In recent seasons, during the broadcast intermissions, Columbia has brought to the microphone such critics as Lawrence Gilman of the New York Herald Tribune; Olin Downes of the New York Times; Pitts Sanborn of the New York World-Telegram, and Leonard Lieb-ling of the Musical Courier.

Season after season the response to the Philharmonic-Symphony Society's broadcasts has grown in volume and extent. Generally speaking, the Society's directors have found that the largest portion of the radio public was in favor of having little but the classic masterpieces; that a considerable body of subscribers, particularly of the younger generation, wished to hear the most important works of contemporary composers, and that a small but growing group of radio listeners demanded an opportunity to know what America is producing musically. Accordingly, the Philharmonic-Symphony's broadcasting schedules in forthcoming seasons over the Columbia network are planned to coordinate and fuse these various elements into a balanced record for the radio audience, offering the best of the past and the most significant music of the present day.

A NEW TIME FOR NBC MUSIC APPRECIATION HOUR

The nation's school children will hear the NBC Music Appreciation Hour, conducted by Walter Damrosch, at a new hour next fall, when the program inaugurates its ninth consecutive season of weekly broadcasts.

As a result of an extensive survey conducted by National Broadcasting Company during the past year, and prompted by thousands of requests to place the programs at a more convenient hour for schools in various parts of the country, a new time schedule has been arranged for the series. During the coming season, beginning on Friday, October 2, the Music Appreciation Hour will be heard over both Red and Blue networks from 2:00 to 3:00 p. m., EST, instead of 11:00 a. m., EST, the old schedule.

As in the past years, the Instructor's Manual and the Student's Notebooks will be available to schools and the general public at the cost of production and distribution. The Manual, a general guide to teachers, prepared by Dr. Damrosch and Lawrence Abbott, will contain explanatory notes, thematic illustrations and biographical information on all four series of concerts.

TALKING BOOKS

(Continued from Page 111)

the "books" are loaned free to the blind. Other interesting features are the record labels in Braille, and the interchangeability with American talking books.

In the future there is a possibility of a *Talking or Speaking Newspaper for the Blind*, recorded either on discs, or on a sound-on-firm or on-paper method. It must be stated that none of these facilities is granted to people with sight.

EDITORIAL

(Continued from Page 97)

the road to which it is very evident engineers have not successfully paved or smoothed out so that one's enjoyment of these things would be either consistent or worthwhile. But these technical men are capable of many things, and they have had hidden up their sleeves before this the iron that successfully smooths out the ruffles and breaks in things, so who can say — maybe this television is closer than we believe. However, experts we have talked to have admitted to us that it is still two to five years away before it will be practical or truly enjoyable. And even then, it is not certain that a machine for successful reception can be purchased at a price which the many can afford. The outfits utilized in the recent test all cost we understand over \$500.00.

ACCORDING to statistics published in New York newspapers, radio advertising went down for every two cents in 1934 to one cent in 1935 in several mediums of advertising, and record sales went from every one cent in 1934 to two cents in 1935, and from the indication of figures to date it looks as though it may reach and exceed three cents in 1936. In the Metropolitan area alone, we are told, over 2500 sets of Toscanini's Wagner Album were sold. Which only goes to prove that people are becoming more discriminate about the music they hear in their homes. We have shouted far and wide the advantages of a record library, particularly when radio palls. We hope our readers will take up and carry on that shout — after all every one that does it is shouting for something that is personal and far more selective. A record library in every home — take up the slogan.

CORRESPONDENCE

Mr. Peter Hugh Reed,
American Music Lover,
12 East 22nd Street,
New York City

My dear Mr. Reed:

I understand that there is a possibility that Columbia may bring out Tovey's *Conjectural Ending of the Art of Fugue* recently released in England.

It seems to me that from an artistic point of view to end the Roth Quartet version with a piano solo will be a great mistake. Such a change of medium in the middle of an artwork is to me unthinkable!

I have written Columbia to that effect, but a barrage from *The American Music Lover* would be much more effective. To make a transcription of

Tovey's ending for the Roth Quartet to play would be no great task. What do you think of the suggestion?

My compliments on the new form of the Magazine. It becomes better and better.

Sincerely yours,

HENRY R. HUBBARD.

Plainfield, N. J. July 5th, 1936.

AN EVENING OF CHAMBER MUSIC

(Continued from Page 106)

line of the sonata form with fresh patterns. This movement is really two movements in one, sections of an andante and a scherzo occurring in alternation. There are charming pizzicato effects, unexpected modulations, and one last surprise when the lively scherzo theme shatters the tranquil mood in which we are awaiting a quiet ending.

Allegretto grazioso. The serenity characteristic of the sonata continues throughout this movement, disturbed only in the development section where the hymn-like theme is forced to struggle against the accompanying arpeggios and chromatic figures. The last measures in which the subject soars into the upper register of the violin glow with an emotion as closely akin to ecstasy as was possible for Brahms' sturdy nature.

THE RECORD COLLECTOR'S GUIDE

to

AMERICAN CELEBRITY DISCS
1902 — 1912

Caruso, De Reszke, Melba,
Nordica, Eames, etc.

by

JULIAN MORTON MOSES

Price: One Dollar

CONCERT BUREAU
College of the City of New York
CONVENT AVENUE NEW YORK

The AMERICAN RECORD COLLECTORS' ASS'N.

On July 23rd, four members of the staff of *The American Music Lover* formed *The American Record Collectors' Association*, the purpose of which is to unite all record collectors throughout the country in one band, and to bring out old and new recordings in which the members of this Association shall be interested. A vote on what recordings should be issued will be taken. Members will be advised by the committee who heads the Association and thereby guided so that they will not be voting for something which it may later turn out they would not desire.

The Association will, during the coming year, call several meetings in New York City, at which all who are interested in record collecting will be invited to attend. The place and time of meeting will be announced the month previous in *The American Music Lover*.

The Association is interested in any ideas or wishes that collectors may have. So send them along to us, and notify any of your friends who are collectors to get in touch with us.

The dues of membership have not been decided upon as yet, but will be announced in the near future. They will not be high, and will only be utilized to pay for expenses of promulgating the Association and paying its mailing costs and sundry matters. The members will be invited to subscribe to all record releases, and all subscribers will have these offered to them at a lower rate than later purchasers. Non-members will be able to procure all recordings, but at an increased rate. The excess collected from later purchasers will be accredited to the society funds.

For further information write the Secretary, The American Record Collectors' Association, care of *The American Music Lover*, 12 East 22nd Street, New York City.

Our Radio Dial

Time Indicated is Eastern Daylight Saving Time

SUNDAY—

- 8:00 AM—Melody Hour (NBC-WEAF)
(NBC-WEAF)
- 11:30 AM—Major Bowes Capitol Family
(NBC-WEAF)
- 12:00 AM—Salt Lake City Choir and Organ
(CBS-WABC)
- 12:30 PM—Radio City Music Hall (NBC-WJZ)
- 2:00 PM—The Magic Key of RCA (NBC-WJZ)
- 2:00 PM—Kreiner String Quartet (CBS-WABC)
- 3:00 PM—Everybody's Music — Howard Barlow
(CBS-WABC)
- 4:30 PM—Heifetz Russian Singers
(CBS-WABC)
- 7:30 PM—Fireside Recitals (NBC-WEAF)
- 8:00 PM—Bowe's Amateur Hour (NBC-WEAF)
- 8:00 PM—The Art of Song (BBS-WOR)
- 8:30 PM—Philadelphia Orch. Summer Concerts
(CBS-WABC)
- 9:00 PM—Manhattan Merry-Go-Round
(NBC-WEAF)
- 9:15 PM—Paul Whiteman's Musical Varieties
(NBC-WJZ)
- 9:30 PM—American Album of Familiar Music
(NBC-WEAF)
- 10:30 PM—Community Singing (CBS-WABC)

MONDAY—

- 2:30 PM—NBC Music Guild (NBC-WJZ)
- 2:30 PM—Waltz Favorites (NBC-WEAF)
- 4:15 PM—Concert Miniatures (CBS-WABC)
- 6:05 PM—U. S. Army Band (NBC-WJZ)
- 8:30 PM—Daly's Orch. with Margaret Speaks
(NBC-WEAF)
- 9:00 PM—Sinclair Minstrels (NBC-WJZ)
- 9:00 PM—Lux Radio Theatre (CBS-WABC)
- 9:30 PM—Goldman Band Concert (NBC-WJZ)
- 8:30 PM—Daly Orch., Margaret Speaks
(NBC-WEAF)
- 10:00 PM—Sodero's Symphonic Strings
(MBS-WOR)

TUESDAY—

- 1:45 PM—NBC Music Guild (NBC-WEAF)
- 4:30 PM—Columbia Chamber Orchestra
(CBS-WABC)
- 8:00 PM—Alfred Wallenstein's Sinfonietta
(BBS-WOR)
- 9:00 PM—Ben Bernie (NBC-WJZ)
- 9:30 PM—Goldman Band Concert (NBC-WJZ)
- 9:30 PM—Camel Caravan — Benny Goodman,
etc. (CBS-WABC)
- 10:00 PM—NBC String Symphony — Frank
Black (NBC-WJZ)
- 10:45 PM—Williard Robinson — Deep River
Orchestra (CBS-WABC)

WEDNESDAY—

- 2:00 PM—NBC Music Guild (NBC-WEAF)
- 7:45 PM—Mario Cozzi, baritone (NBC-WJZ)
- 8:00 PM—Cavalcade of America (CBS-WABC)
- 8:30 PM—Burns and Allen (CBS-WABC)

WEDNESDAY—

- 9:00 PM—Kostelanetz Orchestra with Soloists
(CBS-WABC)
- 9:30 PM—Palmolive Community Sing
(CBS-WABC)
- 10:00 PM—Your Hit Parade and Sweepstakes
(NBC-WEAF-WJZ)

THURSDAY—

- 2:30 PM—NBC Music Guild (NBC-WJZ)
- 3:15 PM—Wright and Howells, piano duo
(CBS-WABC)
- 5:15 PM—Clyde Barrie, baritone (CBS-WABC)
- 6:05 PM—James Wilkinson, baritone
(NBC-WJZ)
- 7:45 PM—Music Is My Hobby (NBC-WJZ)
- 8:00 PM—Rudy Vallee and Guest Artists
(NBC-WEAF)
- 8:00 PM—Portland Sym. Orch. (CBS-WABC)
- 8:30 PM—Stadium Sym. Concert (BBS-WOR)
- 9:00 PM—Maxwell House Show Boat
(NBC-WEAF)
- 10:00 PM—Kraft Music Hall — Bing Crosby,
Jimmy Dorsey, etc. (NBC-WEAF)
- 12:00 PM—Benny Goodman's Dance Orchestra
(CBS-WABC)

FRIDAY—

- 4:30 PM—U. S. Army Band (CBS-WABC)
- 5:30 PM—Terri La Franconi, tenor
(NBC-WEAF)
- 8:00 PM—Cities Service Concert (NBC-WEAF)
- 8:30 PM—Broadway Varieties (CBS-WABC)
- 9:00 PM—Hollywood Hotel (CBS-WABC)
- 9:15 PM—Cesaro Sodero Directs (BBS-WOR)
- 10:00 PM—Kostelanetz Orch. with Soloists
(CBS-WABC)
- 10:00 PM—Marion Talley - Koestner's Orch.
(NBC-WEAF)
- 10:30 PM—Great Lakes Symphony Orchestra
(NBC-WEAF)
- 10:30 PM—Vivian Della Chiesa, soprano
(NBC-WJZ)

SATURDAY—

- 11:30 AM—Beethoven Sonata Series
(CBS-WABC)
- 12:00 AM—Concert Miniature (NBC-WEAF)
- 2:45 PM—Clyde Barrie baritone (CBS-WABC)
- 8:30 PM—Stadium Sym. Concert (BBS-WOR)
- 9:00 PM—Bruna Castagna, contralto
(CBS-WABC)
- 9:30 PM—The Shell Chateau (NBC-WEAF)
- 9:30 PM—National Barn Dance (NBC-WJZ)
- 9:30 PM—Salon Moderne (CBS-WABC)
- 10:00 PM—Hit Parade (CBS-WABC)

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